Forty Pages.

THE NEW YORK DRAMATIC MIRROR

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BERT LESLIE.

THE NEW YORK DRAMATIC MIRROR

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The Organ of the American Theatrical Profession

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TO CORRESPONDENTS.

The next number of THE MIRROR will be the Fall Number, will go to press on Friday and Saturday, Sept. 24 and 25, and will be published on Tuesday, Sept. 28, and bear date of Oct. 2. Correspondents are requested to mail their letters so that they will reach this office at least 24 hours in advance of the usual time.

TO ADVERTISERS.

The latest advertising forms of the Fall Number of THE MIRROR will close at noon on Saturday, Sept. 23. To insure the more desirable positions, advertisers should send in their orders not later than Thursday morning, Sept. 23.

THE bankruptcy of a twentieth century poet who wrote plays is exciting the newspapers to more or less pertinent comment as to the rewards of poesy and rules for living. But poetry does not mean bankruptcy nowadays more notably than it always did. There are living poets who have garnered generous harvests, as well as living poets who have to turn to other things for a livelihood. And it does not always depend upon accepted standards of merit. Some write for the mass of to-day and others with an eye on fame, which usually is in the hands of the future.

D'ANNUNZIO and PUCCINI have both run into enthusiasm over the aeroplanes at Brescia. The novelist and dramatist, who is said to be writing a novel with an aviator for a hero, describes the air machines as suggestive of heraldic birds. "They look like mummified eagles," he says, "and recall to me the sacred hawks of Egypt, with wings widespread"; while PUCCINI, listening to the noise of the motors, characterized it as "the music of the future." But masters of poesy and melody are naturally imaginative.

THERE is a revival of baby shows in England—which would suggest that much written about the decadence of that nation should be revised.

GEORGE BERNARD SHAW, unique in many aspects, unlike all other playwriters also plucks advertisement from actual failure.

THE NEW THEATRE.

DEFINITE announcements by the administration of the New Theatre as to plays and the personnel of its acting organization serve to more clearly focus public attention upon this enterprise.

Before these announcements were made Director AMES had declared the policy of the New Theatre. It is designed, he says, to stand to American dramatic enterprises in a position similar to that of the Comédie in France, where there are many experimental theatres from whose trials the Comédie profits by taking plays proved to be of worth. Mr. AMES ventures the opinion that while a house like the new Theatre would not be the first to produce IBSEN, "it would accept him after his work had been tried out in the little experimental houses. The New Theatre," he adds, "should try to continue wisely the office of experimentation and standardizing. Such an institution should not play fads."

The director of the New Theatre expresses the opinion that such an institution "should never play a bad play." He admits that judgment may fail now and then, and says:

> A play to be done by the New Theatre should certainly have some literary merit—and something much more. The unusual productions and the standard productions, without ever reaching faddism, should go hand in hand from the very inception of the institution. This can be done, I believe, owing to the elasticity of the repertoire system, which, though expensive in operation, permits the performing of many types, lengthening the runs of those which appeal to a wider public, without crowding out the others which appeal to a smaller number of people. For instance, one of the HAUPTMANN plays might be offered without crowding out other pieces which might be more generally appreciated. Like the subsidized theatres abroad, the New Theatre should keep alive the classic drama, especially in English, which practically spells SHAKESPEARE.

Here is a programme that is sane, and its pursuit ought to develop an institution worthy of the building that has been erected for the New Theatre; but if there is any field of endeavor in which set purpose cannot be arbitrarily adhered to it is the field of the theatre. The public is a strange creature. Of course the New Theatre is assured a small and more or less particular public from the outset, based upon its promotive personalities and those who follow such assemblies from mere curiosity; yet eventually the New Theatre must depend upon the greater public—for whose intellectual and emotional pleasure such an institution must be meant—and to please such a public steadily is an achievement akin to the miraculous.

The Comédie Française is a proper model for such an institution as the New Theatre in some respects, but the great French theatre to-day is surpassed in life and progress—and thus in achievement—by privately owned theatres in the French metropolis. It is suffering from ailments with which age afflicts institutions and individuals alike. There is no danger that the New Theatre will take on these defects, which time imposes only after long existence, and the New Theatre may well plan along lines that in the main have shown noble results. Yet the New Theatre should not belie its name, the imperial city of which it should be an ornament, or the country whose keynote is progress. There is room for a new theatre that shall strike out in original directions and create a history that may furnish precedents.

ACCORDING to a Baltimore newspaper, the police censorship of theatres in that city—police attention to excursion boats and other Summer activities having been withdrawn—is about to become active again. Does Baltimore in drama, of which it has rich traditions, running back some generations, rise no higher than police ideals? Or is it blessed with policemen above and apart from these guardians of the peace elsewhere?

AS might have been expected the news of COOK'S discovery of the Pole brought him offers from amusement purveyors, who saw great profit in exhibiting him. The subsequent news that PEARY had also discovered the Pole somewhat complicated the matter. But as there is to be a controversy between these discoverers, there still is a possibility that it may be carried into the theatre by opposing *entrepreneurs*.

PERSONAL

Photo Marceau, N. Y.

FISKE.—Mrs. Fiske spent her brief holiday—she played in Salvation Nell for forty weeks and until Aug. 6—at her camp in the Adirondacks. On Oct. 11 she will resume her tour in the Sheldon play for a period of four months. Early in the new year she will appear in New York in a new play. Harrison Grey Fiske will begin rehearsals of Salvation Nell at the Majestic Theatre on Sept. 23.

REVELLE.—At the time the Nethersole kiss was first achieving fame Hamilton Revelle was its recipient. Miss Nethersole's osculatory offerings to Mr. Revelle in Camille, when the English actor was the Armand Duval, form a striking memory, but those contributed to his Don Jose in Carmen brought the actor enviable fame. Mr. Revelle, however, is an excellent actor on his own merits, and whether in Carmen, The Second Mrs. Tanqueray, Camille, or The Labyrinth, proved it when he wasn't being kissed. Mr. Revelle has arrived in New York, a passenger on the *Campania*, and is to start rehearsals immediately for The Coast of Chance, the new Eugene Presbrey play in which he is to take the leading male role. The piece opens at the Lyceum Theatre, Rochester, Oct. 25, and will be brought to New York a fortnight or so later. And speaking from an osculatory standpoint one mustn't forget that Miss Nethersole wasn't Mr. Revelle's sole experience of the kind. He was the original Cosse-Brissac to Mrs. Carter's Du Barry, as amorous a heroine as these days bring forth.

DORO.—Marie Doro sailed on the *Mauretania* last Wednesday to spend two months in Europe, leaving town, oddly enough, when other players are hurrying back from the Continent to Broadway. Miss Doro has had a few weeks' preliminary season in the delightful W. J. Locke play, The Morals of Marcus, and on her return to this country in December will be seen in a new play set aside for her by Charles Frohman. It doesn't seem so long ago that little Miss Doro, wide of eye and trim of ankle, danced gayly about the late Jerome Sykes in The Billionaire, and a little later was the Nancy Lowly in The Girl from Kay's at the Herald Square, in a well-remembered little frock all of lace and flowers. Then came her appearance in J. M. Barrie's unhappy effort, Little Mary; then as Dora in Clyde Fitch's Granny, with dear old Mrs. Gilbert; then poor Friquet, and finally, before The Morals of Marcus, the appealing little Clarice. Looking back over all this one is willing to forget and forgive The Richest Girl. It wasn't the little Doro girl's fault.

IRVING.—The ranks of London actor-managers have a permanent addition in the person of H. B. Irving, who has taken the Queen's Theatre, Shaftesbury avenue, which will be his headquarters in the future. Mr. Irving, induced by his success in The Lyons Mail, has determined to make his reappearance in London in another of his father's characters—Mathias in The Bells—which he will act for a limited number of weeks. It is his intention to bring out as many modern plays as possible, and he has already secured several promising works, including Cæsar Borgia by Justin Huntly McCarthy.

PATTERSON.—Ada Patterson, an indefatigable worker with fact, imagination and pen, has relinquished a Summer camp on Staten Island for life again in the city. Miss Patterson, who is probably more widely known among the profession than any other woman writer, has in *The New Idea* for October an article on "Well Known Wives of Well Known Actors," and in the September number of the same magazine had a clever story entitled "Requio's Resignation."

The Usher

Something of a misunderstanding has arisen in London between the Actors' Association of that metropolis and its "honorary medical officers," who are honorary members of the association by virtue of their occasional services to its members, those services being free.

Several of these honorary medical officers, it seems, have assumed that their services brought to them the right of free admission to theatres.

But, of course, admission to theatres in London, as in New York and elsewhere, rests upon the courtesy of theatre managers. The members of the Actors' Association are by no means sure of admission when they request it on the score of professional courtesy, and surely the doctors who are but honorary members of the association cannot expect exceptional courtesy in the premises.

Managers may have good reasons for declining to issue passes on occasion. The extension of courtesies is growing more and more restricted here and abroad, there being evident a desire to reform old usage in this matter and to confine the issue of passes to those really entitled to them.

♦

John Foster, postmaster at Parkland, Pa., writes to THE MIRROR as sponsor for an amateur stage genius, asking how a young man with gifts for the theatre may get a start.

It really is difficult for a young man to make an entry into the theatre except in the most subordinate capacity, unless he attends a stage school of acknowledged merit, and through the plays presented by such schools gives a hint of his dramatic metal.

At a recent amateur performance in Parkland the young man recommended by Postmaster Foster is said to have given "such evidence of natural ability in the line of low comedy that his case calls for some attention." The young man is in business with his father in Philadelphia, Mr. Foster says, but his trend is toward the stage. In this, however, the young man is not alone. There are tens of thousands of young men in business that look with longing eyes on the theatre, in which they all are sure they would shine.

It seems that this particular young man conducted the amateur performance at Parkland that attracted Postmaster Foster's attention. "In addition to his ability as a comedian," Mr. Foster writes, "he is a fairly good violinist and a dancer. He is perfectly easy and natural on the stage. He not only conducted the amateur performance and played a part, but was also the stage-manager, the carpenter, the property man, looked after the costumes and bossed the job generally, and the event was pronounced a decided success by competent judges from Philadelphia. As THE MIRROR is the organ of the dramatic profession," continues Mr. Foster, "it occurred to me that it would be glad to start this 'budding genius' on the right road to fame and fortune. That is to say, how can he secure an opportunity to demonstrate the stuff that is in him as a comedian or an all-around general utility man? Of course, I know there are about a million aspirants who dream moonshine dreams about becoming great actors or actresses—aspirants who cause managers to weep or swear when they are given a trial. But my candidate is very different. He has been tried, and he has made good by a wide margin to spare."

THE MIRROR, of course, cannot place any young man on the stage. It gives space to this plea of Postmaster Foster as a curious example of special interest taken in a young man.

But it is safe to say that if this young man has a passion for the theatre he will himself find some way to satisfy it. All the king's horses and all the king's men cannot keep from the stage one who vitally yearns for it. Edwin Forrest—who tumbled in a circus—and various other great actors began life with fewer material advantages than this Philadelphia young man, yet won fortune and immortality on the boards. This young man and others with like ambition could find no better guide to success through the preliminary hardships and discouragements of the actor than by a perusal of the lives of the great of the theatre, for the story of one may be called the story of all, so few have been the examples of fame won in good circumstances.

♦

Some note was made in this column last week of editorial expressions upon the death of Clyde Fitch from various newspapers.

It is proper in THE MIRROR to set forth in epitome other opinions of the press on the passing of Mr. Fitch, in order to show the impression he made, although these estimates will by no means determine his place among the playwrights of his period—a judgment which time alone can make.

"He has written several absorbingly interesting and vital comedies," says the Boston *Herald*, "and his fifty or more plays include a large number of powerful, interesting and human scenes. He gave too free a rein to his invention as he did to his humor, becoming melodramatic and preposterous. He was evidently a caricaturist with a fine decorative sense. On the whole, his influence on the American theatre was for good. He helped to humanize it. He was one of the first of the American dramatists to write colloquial dialogue. And for natural stage management he had a genius."

The New York *World* puts the essential matter of its comments in the phrase: "He was popular, prolific and prosperous." The Baltimore *News*, regretting that he had not given himself to deeper and more painstaking work, says: "His plays undoubtedly held the mirror up to a certain kind of nature and were a true transcript of certain phases of life."

♦

"The light touch, the fluent pen and the overflowing humor of Clyde Fitch made it easy to underestimate the sixty plays he has placed on the American stage in less than twenty years, but the assured literary criticism of the future will do him justice as the most notable playwright of his land and one of the more notable of his tongue," says the Philadelphia *Press*.

The Detroit *Free Press* says that "naturalness is as marked a quality of the incidents of his plays—of even the most unusual and striking incidents—as artificiality is of the Sheridan comedies."

The Washington *Herald* asserts that "he belonged at the head of that small coterie of Americans that had mastered the technique of writing for the stage," and that "his equal in the ability for conceiving artful situations and effects may not soon again arise."

"If he had turned out a play once in two years, instead of turning out two or three a year," remarks the Rochester *Herald*, "his work might have been no better than it was, for the genius of the great satirists was not a part of his endowment. The great American dramatist is yet to come, and it is not likely that he will appear until a man arrives who feels in his heart that a laurel wreath is a finer reward for an artist than all the gold of the marketplace."

The Louisville *Courier-Journal*, agreeing with the common idea of the press that Mr. Fitch should have written fewer plays and put more thought into his work, says that nevertheless he "leaves completed more useful work than is usually accomplished by a busy man of letters who lives to be threescore and ten."

♦

"He gave us interesting representations of many aspects of our life; he showed some of our national characters and characteristics in a way that made us appreciate ourselves and perhaps helped to reform some superficial faults of our day; in brief, without preaching, often by his very shallowness and modernity, he taught things to audiences that would never have learned them save through a vehicle that was by its frothy cleverness light enough to entertain," says the Washington *Times*. "Mr. Fitch was clever, a master craftsman of the lighter technique, a skilled delineator of characters that interested without puzzling, and he maintains a comparatively high standard considering his wonderful prolificness."

The Baltimore *Sun* says theatregoers found him almost invariably entertaining, and that "they liked the human quality of the characters which he created, the marvelous skill with which he arranged effects and worked out the details of a production."

And thus the comment goes, high praise being qualified by regrets that Mr. Fitch did not write more serious plays. In the analyses of his work too many writers forget that Mr. Fitch was essentially a conceiver of comedy, while they admit superior elements here and there in his work.

ROBERT EDESON.

Robert Edeson opened his new season in New York last night at the Criterion Theatre, this time with a new play, The Noble Spaniard, the first Somerset Maugham play to be seen in New York since that freshly discovered Englishman's Lady Frederick. Ethel Barrymore's pleasing vehicle of last season. In The Noble Spaniard Mr. Edeson plays the Duke of Hermanos, Marquis of Alcala, a Spaniard so fiery in his love making that the object of his affections, a pretty widow, has to resort to several amusing schemes to protect herself from his impetuosity. The play is laid in a picturesque period, the early fifties, and the costumes of the characters promise to be one of the production's pleasing features.

A GREAT COLLECTION.

Mrs. Enthoven, an Englishwoman, a friend of Ellen Terry and other noted players, and a lover of the theatre, has a collection of playbills numbering 50,000 at her flat in Cadogan Gardens, London.

She has Covent Garden bills for twenty-two consecutive years, from 1810, complete; fourteen years of Haymarket bills, beginning in 1768. Names of famous actors now dead look up in the quaint lettering of the past from these papers, yellow with time. The collection has all the present-day playbills, too, for Mrs. Enthoven keeps it up to date.

Mrs. Enthoven bought for a few shillings, some time back, a large number of old bills, and was lucky enough to find among them several rare ones. Among them were some Garricks, which are always hard to pick up, and the Covent Garden bill for the night on which the O. P. riots occurred, and also the playbill of the performances given in honor of the Duke of Wellington and Blücher at Covent Garden in 1814. A great difficulty in collecting the bills of each theatre in unbroken order is to fix the date of a bill accurately. For example, a Garrick bill of value is only dated April 10, the year not being given. Mrs. Enthoven has various methods of ascertaining the year in such cases—methods too complicated to describe. It has often taken her a couple of years to get the right date of an old playbill.

Every pursuit has its penalties. For instance, some persons, Mrs. Enthoven says, seem to regard her as a sort of theatrical encyclopædia. They write her, wire her, 'phone her all manner of questions about theatrical affairs. "Some one, for example, starts to write the life of some actress, and promptly rings me up to pour into my ear a sheaf of questions about her. I try to oblige my friends with information when I have it, but I draw the line at furnishing facts to the general public."

So carefully arranged and indexed is Mrs. Enthoven's collection that it is a matter of only a few moments to get at any playbill that is wanted. They are kept in boxes, of which there are more than a hundred, and indexed after the system used in many large libraries.

The bill Mrs. Enthoven esteems her most valuable one is that issued on the date of Garrick's last appearance on the stage. It is the only one of its date in existence, she believes, and she found it in a bundle she bought for a few pence.

AN INTERESTING LEGAL QUESTION.

A peculiar case has arisen in Vienna. The Viennese painter Hollitzer designed and had a dress made after the Georgian style for his protégé, Gertrude Barrison. Madame Saharet saw it and had a similar dress made, in which she danced nightly. The artist prosecuted Madame Saharet, with the result that the Viennese court has enjoined her to refrain from wearing the costume. At the same time Hollitzer has had to deposit $8,000 to provide for compensation in case Madame Saharet can prove that she has sustained loss through the prohibition.

OPTICAL MULTIPLICATION.

A Berlin woman has invented an apparatus by means of which the movements of a dancer may be multiplied so as to give the illusion of many dancers, employing mirrors in an ingenious manner. For a Genée and her like—if she has a peer—such a device should increase public pleasure.

The Matinee Girl

FROM a cheap seat in the back row of the gallery came a scant drab woman in a scant drab frock. She wore a scant drab toque, and one knew that the scantiness and drabness without were the expression of the scantiness and drabness within.

She keeps a cheap boarding-house in a rusty, remote part of the city. Her manner is humble. There is the wistfulness of failure in her eyes, that are drab, too. Life has no brilliant tints for her. If ever there were any they faded with her long spent youth.

But to-night there was a faint tinge of pink in her cheek and her eyes glowed palely with unaccustomed fires. She met an acquaintance. In their clasped hands one had glimpse of fingers thrusting through much darned gloves.

"I always come to see Lillian Russell," she said, in a small, colorless voice, pulsing now with excitement. "I hardly ever get to the theatre. It costs so much. But I saved my carfare for a month for this treat. I don't know whether she is a great actress. I don't care. But I know she is the loveliest woman in the world and the kindest, and I have seen her in every new play for fifteen years.

"Once I was in a department store and there was a kind of a rustle behind me and then I smelled the sweetest perfume. I stood perfectly still and started to turn around. The big sleeve of a velvet cloak blew against my face. A strong, sweet voice said: 'I beg your pardon.' I couldn't say a word. I just looked. She said: 'I beg your pardon' again, and smiled. That smile was like a sun rising after a dark, cold night. I felt warmed all through and happy when I saw it. I kept on looking. She walked to the curb. The man who opens the door bowed very low and raised an umbrella because it was snowing a little. The chauffeur got out and opened the door for her. A crowd gathered around while the chauffeur fussed around and got the car ready to start. A queen wouldn't have got more attention on that part of Broadway. That was what I was thinking while I kept on staring. Then my heart jumped right up into my mouth. For she looked back and saw me standing in the door just filling my eyes with her beauty. And she smiled that pretty, cornerwise smile of hers, just as she smiled at Mortimer Wall in the play, and raised her fingers to her lips and tossed me a kiss. Then she smiled and nodded and drove off.

"I didn't know who she was. My head was whirling with stories of angels. But the man at the door said: 'Come, you mustn't stand in the door looking loony. If I was a cop I'd run you in for annoyin' Miss Russell.'

"I said 'Miss Russell?'

"'Yes,' said he, 'Lillian Russell. You were annoyin' her. Move along, I tell you.'

"I didn't answer him. I didn't care what he said. I could forgive him every word because he'd let slip who that lovely, sweet woman was. I wasn't annoying her. She saw that I thought she looked and behaved like an angel. And she bowed to me and smiled and kissed her hand. And by being beautiful and kind she's made the world more beautiful for a poor old drudge."

"Perhaps," I said to Aunt Jane, who had been listening too, "Lillian Russell has discovered and fulfilled the mission of beauty."

In The Bridge is an exquisite bit played by John Arthur and June Congreve, dramatic youngsters both, and keenly clever both. The actor pulls the heartstrings when he sings the ballad of the homesick Bohemian, and the actress twists them round her slender fingers when, with only two lines, but an unbounded wealth of facial expression, lying chiefly in a wonderfully gifted pair of eyes, the little Bohemian peasant comes on her affrighted search for her young husband. So little to do, apparently, so much really, has Miss Congreve, that her bit is a delight.

Mr. Arthur was the valet in Paid in Full. Miss Congreve is a beginner, of whom it was said before she played this part, "She hasn't done anything yet."

The Bridge introduces to the drama Jean Darrach, the girl who plays with such ease her part in the duo of two society girls, companioned by Merle Maddern. Miss Maddern and Miss Darrach strike a new note, which has been characterized as the tough in society. With exquisite gowns, seemly deportment and refined faces, these girls pour forth a torrent of sporting vernacular that amazes. These human incongruities we have all seen in life, but I do not recall them on the stage.

A member of the Green Room Club looks rueful whenever a bar of a ballad revived by The Man from Home is whistled in his presence. It is an ancient ballad, but Will Hodge asserts that he can remember his mother singing it to him to a rocking chair accompaniment while he prepared to slumber on her knees, a remote period when Mr. Hodge was far more abbreviated than he now is. The ballad is about one Genevieve who was declared sweet. The member of the Green Room Club is of that class of worthy citizens classified by Bradstreet's and Dun's and the census taker as a "model husband and father." But while he was paying a visit to one of his companies he met a fair maid christened Genevieve. He turned to this city and quite forgot the existence of the fair maid. When he received a note signed Genevieve he scratched his head, more baffled than polite. But Genevieve's letter was pertinent and at last he remembered. He even replied, although he dictated the letter, which began "Dear Madame" and closed with "Yours truly." It happened that on that day the manager's wife dropped into his office, and with the familiar effrontery sacred to one's spouse searched her husband's desk for writing material, of which search the sequel is this:

That evening the manager, being tired, spent the evening at home. After dinner he stretched his managerial length on a lounge in the library, meditating on how he could do the other fellow. While he was thus worthily engaged his wife glided into the room and silently opened the piano. She began playing an old fashioned song. Her lord listened, staring at the smoke of his cigar through half closed eyes.

"Lovely," he said when she had finished. "I never heard you play anything lovelier."

"You like it?"

"Yes. Something old fashioned. What is it?" But his wife had gone.

The manager smoked, dozed and forgot. Presently his wife appeared at the door. With a pleasant little smile she walked to the piano and sat down. She coaxed and patted the piano a little. Then she played an old fashioned air.

"Same thing you played before—what is it?" the audience on the lounge grunted contentedly.

"You really like it?" answered the wife of his bosom softly. "Are you sure?"

"Indeed I do. You play it with so much expression."

"Ah!" was his wife's reply, and she vanished.

A half hour later the Green Room boy was awakened from deep slumber by the tinkle of the piano. "Ow-ow-ow," he yawned. "What's that you've played three times? It's great, but I can't remember the name."

"Do you like it, dear?" came in soft tones from the dusk where the piano stood.

"Yes, but what's the name of the blamed thing. I asked you before."

"It's 'Genevieve.'"

"Oh!" A long pause. Then "You've been reading my letters."

"Yes."

A longer pause. Then the member of the Green Room Club propounded the husbandly query, the question husbands have asked since Adam talked to his wife about their arrangements for moving out of Eden: "What are you going to do?"

A post card bearing on one side a highly colored photograph of the Willis Wood Theatre at Kansas City came just now with the morning budget. The other side contains my address, written on the bias, and the statement: "This is where billie Works. love from Cherrie." It is from little Cheridah Watson, Billie Burke's ward, who travels with her, that they may take fencing and spelling lessons together on the road.

A girl whose slow, steady rise by the weary steps of stock I have interestedly watched for years writes me a jubilant little note. She has been engaged as leading woman for one of the most successful male stars, and in the happiness bursting note she writes: "It seems almost too good to be true, but I find that when I pinch myself I find a bruise. Besides here on my desk lies a letter commanding me to begin rehearsals next week. In my private box in the safe deposit vault is my contract. And we are advertised to open next month, so it cannot be an illusion, but blessed truth. How one loves the world when success smiles a wee bit!"

It was Howard Kyle who from the remote recesses of a box wearily uttered the timely sentiment: "This Cook-Peary affair is really without parallel."

THE MATINEE GIRL.

Photo Cross, Chicago, Ill.

LILLIAN RUSSELL.

HENRY MILLER IN LONDON.

At the Adelphi Theatre, London, Sept. 15, Henry Miller appeared as Stephen Ghent in The Great Divide, showing Londoners that play for the first time. The American play was well received, but one or two critics being other than favorable in their reception of it. Edith Wynne Matthison was the Ruth Jordan and Laura Crewes the Polly.

BRINGING PLAYWRIGHT'S BODY.

Mrs. William Fitch, the mother of Clyde Fitch, who died at Chalons-sur-Marne, France, Sept. 4, sailed on the *Grosser Kurfurst* last Sunday for New York, bringing with her the body of the playwright. Mrs. Fitch is accompanied by Edward Simons, Mr. Fitch's close friend and secretary.

GRAND STREET THEATRE SOLD.

The Grand Street Theatre, at various times the home of Yiddish players and Woods melodrama, was sold last week by its owner, Jacob Adler, to the Bedford Vaudeville Company, a subsidiary concern of the People's Vaudeville Company. The price paid is said to have been $100,000. As a result of the troubles of long standing between Mr. Adler and the unions affecting the actors in his employ, the players of his former company have filed suit against Mr. Adler for $20,000, alleging breach of contract. Mr. Adler declares that the unions made it impossible for him to continue the season of forty weeks which he started Aug. 27, crippling him so badly by hindering his players, that he had no alternative but to dispose of the house or lose heavily.

THE ELONGATED MATINEE IDOL.

De Wolf Hopper's season in A Matinee Idol opened at Norristown, Pa., last Thursday night under the management of Daniel Arthur, and reports credit comedy and star with having been very favorably received. The book of the new piece is by Armand and Barnard, the lyrics by Seymour Brown and the music by Silvio Hein. Mr. Hopper's company includes Harriet Burt, Ethel Dovey, George F. Moore, Georgie Mack, George Backus, Florence B. Courtney, William Lavine, and Frederick C. Truesdell. Al. S. Roth is the manager for Mr. Arthur and George Henry Payne is the advance agent.

THE SERVANT IN SWEDEN.

The translation into Swedish of Charles Rann Kennedy's The Servant in the House, made by the distinguished Swedish actress Hilda Englund, has met with substantial success in Stockholm, and one player, Mr. Hedqvist, who played the vicar, impressed the critics and others so favorably that he has been engaged permanently for the Royal Dramatic Theatre in Stockholm. The same play has been well received, too, in Finland. The Winterfeast, which we in New York saw late last season at the Savoy, is soon to have a production in Stockholm.

MISS CAHILL'S SEASON.

Marie Cahill's second season in The Boys and Betty opened yesterday at the Broadway Theatre, Brooklyn, and will take the jovial star through the West, Northwest and South. Her company for the new season includes W. G. Stewart, Sam B. Hardy, Wallace McCutcheon, Jr., James B. Carson, Edward Earle, Kenneth Davenport, Lucian Kesney, Anna Mooney, Jane Rutledge, John Wheeler, Flora Finch, and Hattye Fox. John M. Sneckenberger is the manager with the attraction for Mr. Arthur and Harry Sloan is advance agent.

FORBES-ROBERTSON'S COMPANY.

The company to appear with Forbes-Robertson when that English actor appears at Maxine Elliott's Theatre, Oct. 4, in The Passing of the Third Floor Back, is to include Haidee Wright, Molly Pearson, Evelyn Weeden, Madge Avery, Mary Ralph, Kate Carlyon, Addison Skinner, Allen Thomas, A. G. Poulton, David Powell, Montague Rutherford, and Alexander Casey. Mr. Forbes-Robertson will sail from England on the *Mauretania* to-morrow (Sept. 22).

MR. SAVAGE INVADES BERLIN.

After Oct. 1 Henry W. Savage will have regular headquarters in Berlin, in addition to his offices already established at 29 Rue Mogador, Paris. Mr. Savage's Paris representative, Herman Fellner, will be in charge of the American manager's interests in Berlin, but it is not announced that with the latter's departure from Paris the headquarters in the latter capital will be discontinued. They will probably be placed in charge of another of Mr. Savage's lieutenants.

FALSE GODS FOR AMERICA.

False Gods, the translation of Brieux's odd play, La Foi, in which Sir Herbert Beerbohm Tree has been appearing in London with a cast including Mrs. Patrick Campbell and Henry Ainley, has been obtained for production at the New Theatre. Although not so announced it is probable that the piece will be produced during the engagement of Mr. Sothern and Miss Marlowe.

A CURTAIN RAISER FOR BILLY.

Beginning last Friday night, Robert B. Keggereis' one-act play, The Tell-Tale Heart, a dramatization of Edgar Allan Poe's story of that name, was offered as a curtain-raiser preceding the performance of Billy, at Daly's Theatre. The author plays the leading role.

SHUBERTS IN BROOKLYN.

Beginning Monday, Sept. 27, with James T. Powers in Havana, the Majestic Theatre in Brooklyn will house Shubert attractions. This announcement was made last week by E. D. Stair, president of the Brooklyn Majestic Theatre Company.

A BASELESS REPORT.

There is no truth in the report that Mrs. Fiske is seriously considering the production of a new political play dealing with events in Pennsylvania and called The Grafters.

LONDON'S THEATRE ACTIVITIES

Various Plays That Usher the Autumnal Season Considered and Criticised by "Gawain" in Characteristic Manner—Will the Censorship Survive?

LONDON, Sept. 11.—The Censorship Committee meetings having wound up *pro tem.*, with thorough indication that the best minds concerned are strongly in favor of retaining the censorship, and a newspaper discussion concerning the confoundedly ungrateful denunciation by a section of the Church of England of the actors and actresses who have so largely helped in providing church charities, having fizzled out, we have now started the Autumn dramatic season of this present year of grace. As a matter of fact, it started over a week ago, but your ever-enthusiastic playgoing and play criticising Gawain was for divers and sundry reasons unable to resume his Gawainian gossiping until now.

The first new play to come into the dramatic field a week or two ago was the work of Barton White, and was entitled The Pin and the Pudding. Alas! the pin was not too pointed and the pudding not too well mixed. Result, closure a week ago. This was produced at the Comedy Theatre by Harding Cox, who being an excellent sportsman and ditto journalist, thought fit to play the leading part, thereby proving himself a very unexcellent actor. There was a very good idea in the piece, but owing chiefly to the faulty representation, success was not secured.

The programme included a rather clever tragedy entitled The Fatal Dance, which was written by the said Harding Cox. This gave excellent dancing opportunities to May Greville and capital histrionic chances to Maggie Neil, a beautiful and bright young actress, who has come all the way from South Africa.

Our next new production was one of far greater importance—namely, the adaptation of Arsene Lupin, which Presenter Frohman presented at the Duke of York's a few days ago. I am glad to report that up to now great financial success seems to have been achieved by this production. This business was in some sort much increased by the visit of the King, who went there the other evening within an hour of his return to England after his "cure" at Marienbad.

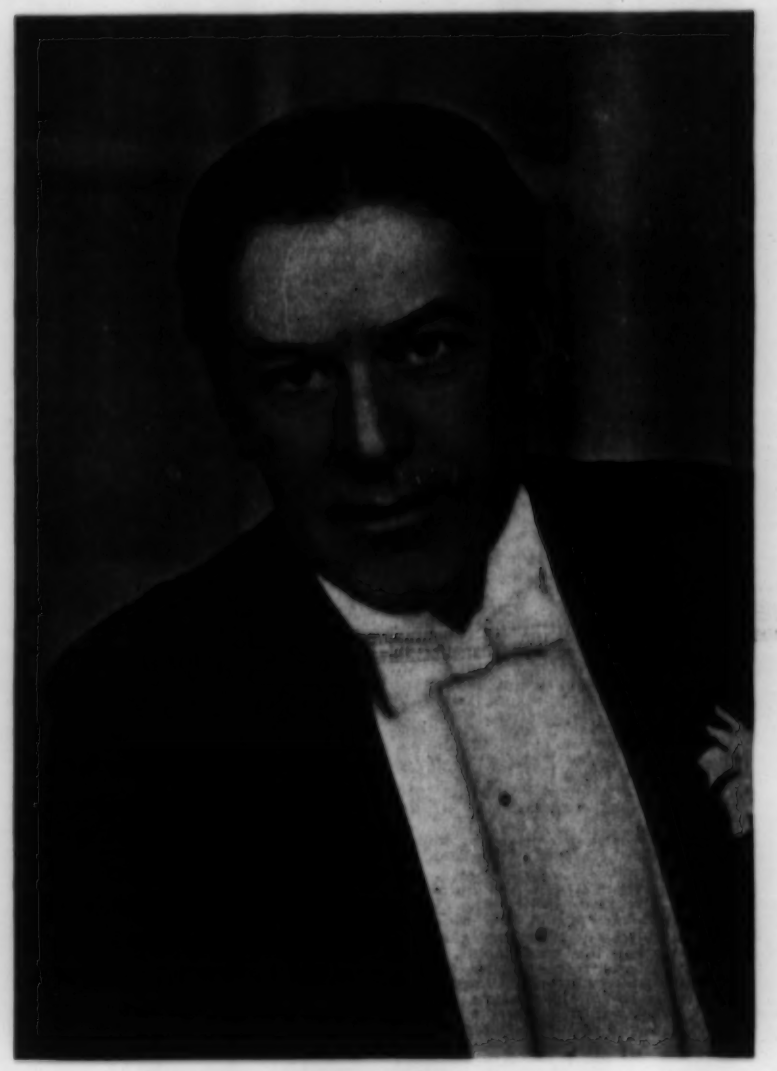
To speak by the card, Arsene Lupin in its English form is by no means a great play, nor even a good one. Apart from the artlessness of its episodes, the whole of the play, like so many of the plays and sketches around just now, is devoted to the glorification of a burglar chief and the members of his joint. It ends with the total discomfiture of the representatives of justice and the glorious triumph of the principal crook, which is the name part. Whatever success Arsene Lupin has achieved or may achieve will be due entirely to the splendid acting—especially that of the criminal hero by Gerald Du Maurier, of Rosina Filippi as that hero's felonious foster-mother, and Dennis Eadie as the always baffled detective. Alexandra Carlisle shows much improvement in her acting as the criminal Russian heroine, concerning whom an intendingly serious but really maudlin interest is audaciously introduced into what is really nothing more than a burglarious burlesque.

Two nights later Frohman was at it again, and this time at the Globe Theatre (lately the Hicks), where he presented an adaptation of the strong but somber French drama, Madame X. As in the case of the Duke of York's adaptation, the name of the adapter did not figure on the playbill. I understand, however, that this English rendering of Madame X was performed by John N. Raphael, the French correspondent of sundry London journals. Anyhow, whoever did it, the adaptation is excellently done. Madame X is a drama of the saddest and gloomiest nature. It is, however, poignantly pathetic and thrilliful throughout. You might describe it, in fact, as an East Lynne or a Miss Multon with a murder and a murder trial thrown in for the heroine. In the terribly trying character of the name part Lena Ashwell, who has given up the Kingsway to join Frohman's forces, gives a memorable and haunting performance, perhaps the finest thing she has yet done. MIRROR readers who follow the movements of the French stage will remember that this character was originally played in Paris by Jane Hading. Sydney Valentine gives a masterly piece of acting as the husband; Arthur Wontner is excellent as the son, and so is C. M. Hallard as the paramour. Fine work is also put in by Edmund Gwenn, Elsie Chester, Lydia Bilbrooke, Alfred Brydone, Herbert Ross, G. W. Anson, and J. H. Barnes, who is still "Handsome Jack."

The next new play was of a musical kind—namely, Paul Rubens' two-act piece, Dear Little Denmark, which Manager Curzon produced, but now at the Prince of Wales'. As regards the plot of this play, the brilliant young Paul might well say with the Needy Knifegrinder of the old English ballad by George Canning, M. P.: "Story? God bless you, I have none to tell you, sir!" Nevertheless, this musical mixture is very pleasing and agreeable, being not only clean but very comic; two qualities not too common in these days, I assure you. The lyrics and and the music, both also by Rubens, are, respectively, quaint and melodious for the most part. Here and there the piece suffers through the young librettist-lyrist-composer having attempted too much, but the whole thing is so bright and merry that a few blemishes here and there do not matter to any great extent.

The chief characters are capitally represented by Bertram Wallis as the hero, a Danish bell-founder; Isabel Jay as his sweetheart, the heroine; James Blakeley as a giddily gouty duke, and Huntley Wright and Gracie Leigh as two of the most rollicking characters now to be found in all musical-playdom.

Of course the great dramatic event of the new season—that is, up to the time of mailing—was Manager George Alexander's production at the St. James' of the drama entitled Mid-Channel, written by our only dramatist knight, Sir Arthur Pinero. Pinero's work is always of such a high class, however it may turn out with regard to its public reception, that one is compelled to regard it with critical care or careful criticism. In the present case I must confess that I approach this undoubtedly finely written work with mixed feelings. So much so that, as in this epistle I have already chronicled several new productions and have thus left myself with little time and space, I feel I had better hold over my analysis of this brilliant but somewhat brutal play until my next budget. GAWAIN.



GEORGE ALEXANDER.

A VALUABLE PUBLICATION.

The Fall Number of "The Mirror" Will Contain Matters of Unusual Interest.

The next number of THE MIRROR, to be issued Sept. 28, will be of exceptional interest to all branches of the theatrical profession.

It will present reports from THE MIRROR'S hundreds of correspondents throughout the country on local business conditions and the outlook for the theatrical season; news of new theatres and improvements; personal gossip of actors, managers and others engaged in the theatre; portraits and sketches of many identified with the theatre; the annual Theatrical Roster, giving the names of actors, managers and others connected with hundreds of companies now in operation or soon to go on tour; a full digest of the motion picture field, showing the growth and operations in this branch of amusements; a like survey of the vaudeville field, with notes of new theatres, etc., and special articles of interest to those in this branch of amusements, with THE MIRROR'S full complement of news and record matters for the week of publication.

The circulation of the Fall Number will be large and wide, and managers and others will find it an unexcelled medium for advertisements.

SOTHERN AND MARLOWE RETURN.

E. H. Sothern and Julia Marlowe, the latter looking very pretty after her rest, arrived in New York on the *Majestic* last Wednesday. Both players are to begin preparations immediately for their appearance at the New Theatre for a season of twenty-four weeks, opening in Antony and Cleopatra Nov. 8.

DRAMATISTS TO MEET.

The first meeting of the season of the Society of American Dramatists and Composers will take place at the rooms of the organization on West Forty-fifth Street this afternoon (Tuesday). The subject of uniform contracts with managers will be taken up, with Augustus Thomas, the president, in charge.

MRS. SOL SMITH'S REMINISCENCES.

The announcement that Mrs. Sol Smith, of the New Theatre company, contemplates publishing a series of reminiscences serially before long is interesting and important, since few feminine veterans of the theatre have had careers more notable or distinguished. Her memories of the stage of past years, so delightful in Mrs. Smith's conversation, seem certain to be of value in printed form.

MISS WALKER RECOVERING.

Charlotte Walker, who was operated on last week for appendicitis, is rapidly recovering from the effects, and last reports of her condition are most satisfactory. This is good news to her professional friends and the public as well.

THE ACTORS' SOCIETY

THE PLAY READING COMMITTEE INVITES NEW MANUSCRIPTS.

Harold Woolf Succeeds Georgia Earle as Head of That Body—The Death of Mrs. Robert McWade—Dorothea Sadlier's Success in Girls—Lida Merab Becomes a Bride—Gossip of Members, on Broadway and Off.

Harold W. Woolf has been elected Georgia Earle's successor as chairman of the Play Reading Committee and has entered upon his duties in a way that promises important activity in that body during the next few months. The committee is now ready to receive fresh manuscripts, and all such addressed to the Play Reading Committee, Actors' Society of America, 133 West Forty-fifth Street, New York, will receive careful reading and consideration. From the enormous quantity received during the time the committee has been in existence several manuscripts have been so favorably considered that the committee is now attempting to have them placed with the proper managers. The next meeting of the body will be held next Friday, Sept. 24, and at that time the policy of the committee for the coming season will be laid out.

The news of the death of Mrs. Robert McWade was received last week by society members with many expressions of regret. Mrs. McWade, who was formerly in the profession, acting under her maiden name of Esther C. Moore, died at her residence, Ledge-Croft, The Weirs, N. H., on Sept. 11. Mrs. McWade is survived by her husband and one daughter.

When Girls came back to town a fortnight ago at the Lincoln Square, Dorothea Sadlier made something of a particular, personal success as Violet Lansdowne, and to her friends in the society her hit gave great satisfaction. She was winsome and buoyant and carried her best scenes in a light, youthful way that Clyde Fitch would have liked. And, by the way, in that same Girls company there is a delightful Pamela Gordon—Bessie Tonner.

Charles Dillingham has engaged Harry R. McClain for The Red Mill.

It is not generally known among society members that Celia Campbell, a leading woman of much charm and undoubted talent, died at her home, 174 Baker Street, Detroit, two months ago. The end came July 8, and the funeral services occurred July 12. Miss Campbell had had a praiseworthy stage career as leading woman with many stock companies and traveling attractions, and a couple of seasons ago became a favorite while serving in that capacity with the Park Theatre company at Manchester, N. H. She is survived by three sisters and two brothers.

Lida Merab is now Mrs. R. R. Saunders, having been married recently to a physician of that name in Philadelphia. She has been the recipient of hearty congratulations from the members of her profession, with whom she is immensely popular.

Arthur Row is now in his second season in support of Robert Hilliard in A Fool There Was.

Ogden Wright, last season with the Western The Time, the Place and the Girl company, playing Pedro, is this season with the Eastern company.

Will Ingram is to be in the support of Ezra Kendall in the revised version of The Vinegar Buyer.

Belle Gaffney has been secured for Cecil Spooner's company.

Virginia Zollman has become a member of the Leigh De Lacy company.

Morris McHugh is now playing over in Brooklyn with the Forbes McAllister Stock company.

Patty Allison, too, is now over in Brooklyn, an important member of the Crescent Stock company.

Gideon Burton has been engaged for the Eastern company of The Traveling Salesman.

Charles H. Crosby has been engaged by Cohan and Harris for The Fortune Hunter.

Ada Boshell has closed her engagement with the Orpheum Players at the Chestnut Street Theatre, Philadelphia.

Frederick Watson is now rehearsing with Daniel Frohman's production, The Commanding Officer.

Frank E. Burton has been engaged by Wagenhals and Kemper for one of the Paid in Full companies.

Pike O'Hara has engaged J. J. Hyland for an important role in his present vaudeville sketch, Captain Barry.

NEW OPERA MANAGERESS.

After the resignation of Signor A. Ferrari from the management of the Italian Opera company now singing at the Academy of Music, Mrs. Alanson M. Appleton, of Boston, was elected to that position. The change was made, after Signor Ferrari's resignation, by the Board of Directors, consisting of Signors Ronca, Branda, Voccoli, Pinsuti, Avitabile, and Ferrari.

MAX FIGMAN SCORES.

Max Figman produced The Old Curiosity Shop in New Orleans last Friday night, and reports from that city declare the play, production and playing a complete success. Mr. Figman received many curtain calls and finally had to respond with a speech.

GOSSIP ABOUT ACTORS MANAGERS & EVENTS

A daughter was born to Mr. and Mrs. Homer F. Jenkins (Cecile Elliott) on Aug. 26.

Frank E. Petley, who has been engaged by Liebler and Company to play the part of Captain James Wynnegate in The Squaw Man, reached New York recently and started rehearsals. Mr. Petley is pretty thoroughly familiar with the part, as he played it throughout the entire London engagement when The Squaw Man was billed as The White Man, for the better understanding of English audiences. This is Mr. Petley's first visit to America, and for the first time he is seeing the sort of people depicted by Edwin Milton Royle in the Western classic. Previous to his appearance in London in The Squaw Man Mr. Petley starred in Pete, a revised version of The Manxman, and was prominently cast in many Lyceum successes, among them The Midnight Wedding and Her Love Against the World. His professional start was made in the Cowper-Calvert company, an organization touring the country in old English comedies of the Ingomar stripe.

Mr. and Mrs. Lyonal and the Princess Wah-ta-was-a, of Mann's Told in the Hills company, have been recently the guests of Professor and Mrs. Warnesson in Chicago.

Raymond N. Harris, who has been advance representative for Estelle Allen in Joseph King's production of The Princess of Patches, has been recalled to New York to take personal charge of the home office in the Knickerbocker Building.

Louise Vale opened her season as leading woman at the Dauphine Stock company, New Orleans, recently. Henry Greenwall is reported as claiming the present company to be the superior of any stock company that has ever played that city.

Harry Berresford opened at Norfolk, Va., Sept. 11 in his last season's success, Who's Your Friend. He will continue in this play until Christmas, when a new play will be provided for him by his managers, Winslow, Schreyer and Wilson.

Herbert Van Dusen has been engaged for May Stewart's Shakespearean company under the management of J. E. Cline, playing in the South and West.

Grace Merritt met with a particularly kind reception in Philadelphia recently, when The Master Key, produced by William A. Brady, had its premiere. She has the leading feminine role of Mary Heron, the young school teacher in a factory town. The dramatic critics, without a dissenting note, praise her convincing and charming work.

Edna S. Cuming (Toby Craige) was married to Daniel O'Connell Lively on June 19, 1909, at the Hotel Southland, Dallas, Tex. Mr. Lively is president of the Texas Chicle Company and general agent of the Union Stock Yards, Portland, Ore. He once owned a theatre in Beaumont, Tex.

Rehearsals of The Belle of Brittany, in which Frank Daniels is to star, are in progress.

Amy Wade is in Bellevue Hospital, where she is slowly recovering from a serious operation.

Rodney Ranous, leading man with the Charles Marvin Stock company, Chicago, last season, has returned to New York. Mr. Ranous has not signed for the coming season, but is considering several flattering offers.

Mary Thompson, who has played Samantha Logan in Human Hearts for the past five seasons, was suddenly taken ill while playing Des Moines, and under advice from her physician closed with the company at Cedar Rapids, Ia., where she underwent an operation for appendicitis.

Justine Henrietta Ingersoll, friend of many famous players and the toast of Yale students for thirty years, died in Boston recently. She was known as "Tiny" Ingersoll, and was noted for her beauty and independence. Once she organized a company of New Haven's young people and played Gilbert and Sullivan's operas all over the State. Lawrence Barrett, Edwin Booth, Frank Mayo, Stuart Robson, and Mary Anderson were among her close friends.

The members of the Socialist Dramatic Movement are to meet at Codington's, 769 Sixth Avenue, next Sunday night, Sept. 26, at 6.30 o'clock. Julius Hopp will preside, and after dinner Charlotte Teller is to speak on "The Drama of Dreams." There will be the usual general discussion of things dramatic.

Annie Russell is said to be ill at her home in Maine and will be unable to come to New York for some weeks yet.

Crewes Jennings, last season with John Drew in Jack Straw, will be a member of the cast of the new Bernstein play, Israel, now in rehearsal.

Logan Paul is in his fourth season with The Squaw Man, playing the Indian interpreter.

Carrie Reynolds became a member of the cast of In Hayti at the Circle Theatre last night, singing the role of the actress.

Alice Neilson arrived in New York last week on the *Cretic*. She is to sing with the Metropolitan Opera company and with the Boston Opera company. Her season with the latter organization will open Nov. 8.

Blanche Walsh and the company to support her the coming season in Jules Eckert Goodman's play, The Test, sailed for Norfolk, Va., last Friday, to open their season. Miss Walsh has quite recovered from her recent illness.

The title selected for the new musical comedy in which Lew Fields is to present Andrew Mack is The Prince of Bohemia.

Fiske O'Hara, at the conclusion of his vaudeville engagements, will appear in a new play by Theodore Burt Sayre, entitled Wearing of the Green. His season will open in Providence, Oct. 11, and after a short road tour he will come to New York. Marie Quinn will be his leading woman.

T. N. Heffron, who closed last week a special engagement with the Poli Stock company, Wilkes-Barre, Pa., has opened with Robert Hilliard in A Fool There Was.

Edwin Mordant is repeating his success of last season as Stephen Ghent in The Great Divide, and is establishing himself a favorite in a territory which he has repeatedly visited. He is developing a new play which will serve as a starring vehicle for Grace Atwell and himself, and has also arranged for a high-class stock company in the Spring.

Charles Frohman has a new detective play on the order of Arsene Lupin which he intends for early production. It is in five acts and is founded on the stories of Nick Carter. It is to be produced first at the Ambigue Theatre, Paris.

Nita Signa Pierce, last season one of the prettiest members of The Mimic World company, has joined the second Havana company and will be one of the new famous "Hello Girls."

Palmer Kellogg has again signed with B. C. Whitney as business manager of A Knight for a Day company, which opens at Red Bank, N. J., Oct. 1. His vacation was spent at Fremont, O., where part of each day found him on the Sandusky River aboard his motor boat *Sea Fox*.

John Dee Collins, recently manager of the Columbia, Alliance, O., has returned to his native town, Henderson, Ky., where he purchased and completely renovated the Park Theatre. His personal attention will be given to the management of this house.

Charles Emerson Cook has opened offices in the Knickerbocker Building from which to direct the productions of The Upstart and The Prince Chap, now in active preparation.

Waldemar Soller is composing the score of a legitimate comic opera entitled Grand Dutchess Maifi, the libretto of which was written by C. E. Callahan.

Charles Klein's new four-act drama, The Next of Kin, will be produced early in November by Henry B. Harris. The play deals with loose laws regarding the rights of widows and orphans.

Anna Pavlova, Russian imperial dancer, has been engaged for the Metropolitan Opera House. She has been dancing in Paris recently and creating a furore.

The engagement of Forbes Robertson at Maxine Elliott's Theatre is announced to open Oct. 4, following Charles Richman's four weeks' stay at that house. Mr. Richman will go on tour in The Revellers. A second company of The Revellers is to be organized to tour the Middle West.

Harry Dickeson is again in musical comedy, playing Colonel Higginson in A Girl at the Helm.

Eddie Rivers has been engaged by Robert Kane for the Southern tour of the Manhattan Opera company.

Ethel Kimerly, of Grand Rapids, Mich., has rejoined the Price Butler Stock company to play characters and heavies.

Otto Brower, who is convalescing at the home of his parents in Grand Rapids, Mich., after an operation for appendicitis, expects to rest there this year in order to regain his strength fully before his return to the stage next Fall. Mr. Brower was a member of Robert Mantell's company last year and was also with the Catherine Countiss company during its Spring engagement at Grand Rapids, Mich.

Irving Quimby, who was with The Clansman company last season, has left the stage.

Alden Jewell, of Grand Rapids, Mich., will be with Donald Robertson in repertoire this season.

Charles Frohman has arranged with Winchell Smith, the author of The Fortune Hunter, for a new play founded on the novel, "Love Among the Lions."

Charles Lovenberg, of Keith's, Providence, has selected the Crown Hotel, Providence, as the Providence meeting place every week on Friday of the Friars. Mr. Lovenberg is the Friars' Providence representative.

Nicholas Judels has been re-engaged for the role of Morris Zink, in which he appeared last season, in support of Blanche Walsh in The Test.

Grace Bryan is now playing the ingenue role in the Western Man on the Box company.

Charles D. Waldron has been engaged for one of Liebler and Company's new plays, the name of which has not yet been decided upon.

Edward Russell has been engaged to play the light comedy role, that of Charles Henderson, in the Western Man on the Box company.

Grant Parish, formerly well known in the business affairs of the profession and identified with leading stars, has for several years been engaged in the real estate business at Washington, D. C. Among his transactions were his sales of Tom Dixon and Paul Kester properties in Virginia. Mr. Parish writes that on May 31 the United States Supreme Court rendered a decision in favor of Grant Parish and Emily E. Parish directing the Secretary of the Treasury to pay over $181,000, which has since been done.

Marion Abbott is to play Helena Collier Garrick's former role in The Patriot this season.

Alec B. Francis has been specially engaged by H. H. Frazee to play Baron Von Tesmar in The Girl Question, Eastern company.

Josie Robinson Haywood is playing an important character role with Emmet Devoy in In Dreamland, which had its premiere in Union Hall, N. J., recently.

Lynn Pratt has concluded his London engagement and is now playing in Glasgow, Edinburgh, Liverpool and Dublin, with the possibility of a return London engagement to follow. He has been very favorably received.

Lionel Walsh, now playing in The Florist Shop, is to be starred by Henry W. Savage in a new satirical comedy of American life by Oliver Hereford.

William C. Youngson, proprietor and manager of the Spook Minstrels, spent his vacation in Meadville, Pa., his old home, and W. W. Blair visited Meadville for a much needed rest after a long season and to visit his mother.

J. C. Wright, Hogan and company have left the Della Pringle Stock company and have formed a company of their own which they intend taking through Montana. Wright is a native of Boise City, Idaho.

Hubert Neville is to play one of the leading roles in The Belle of Brittany, Frank Daniels' new piece.

Charlotte Lesley has been engaged to play the role of Tina in The Golden Butterfly.

Frank De Luisi, nephew of Le Comte, of Le Comte and Flesher, is now devoting most of his time to promoting Long Beach.

Louis J. Beck, formerly press agent of the Columbia Theatre, Brooklyn, is now Frank C. Bostock's personal representative and will confine his endeavors to that particular work and his individual enterprises.

Earl Burgess has engaged Marguerite Ray for a starring tour covering a term of years. She will be seen first in a new romantic musical comedy soon to be produced by Mr. Burgess.

Conrad Cantzen is with Charles B. Hanford in The American Lord.

Edward E. Rose has been engaged by Liebler and Company as assistant general stage manager to Hugh Ford, in assisting the latter to prepare the thirty-five productions of that firm.

Until the Eugene Walter play in which he is to appear is ready, Henry Kolker has been temporarily engaged to play the leading male role in support of Madame Nazimova in Brandon Tynan's new play, The Passion Flower.

Charles Frohman has signed a contract of indefinite length with Robert Lorraine. He will play at the Comedy Theatre, London, the principal role in Somerset Maugham's play, Smith.

Frank Sheridan, having retired from the cast of The Barrier, W. S. Hart has been engaged by Klaw and Erlanger for the role of Dan Stark.

George A. Florida, for a number of years in advance of A. H. Woods' various melodramatic productions, has been engaged by B. E. Forrester as business manager for Yorke and Adams in their new play, In Africa.

The title selected for Fannie Ward's new play, by Forrest Halsey, is Van Allen's Wife. The season will open in Rochester early in October.

Anna Held has returned to New York. She will open her season in Miss Innocence in Boston on Oct. 4 and come to the New York Theatre on Oct. 25.

Dr. Albert Hanlon, son of Edward Hanlon, the old pantomimist, was married at Atlantic City, N. J., on Sept. 4 to Mary B. Decker. Dr. Hanlon's home is at Greenwich, Conn.

The first prize for tragedy in the annual contest of the Paris Conservatoire, held last week, was awarded Mlle. Calonna, for whom much is predicted.

Mr. and Mrs. Holbrook Blinn (Ruth Benson) have returned to New York after a quick trip to London. Mr. Blinn soon will begin rehearsals with Mrs. Fiske in Salvation Nell.

Carl B. Fleming opened his season with Daniel Sully in The Matchmaker, playing the light comedy part.

In addition to those players already announced in THE MIRROR for the support of Montgomery and Stone in the new Ade-Luders piece, The Old Town, Charles Dillingham offers Ethel Johnson, the Hengler Sisters, D. L. Don, Allene Crater, Charles Dox, John Hendricks, Claude Cooper, Charles Mitchell, Shirley Kellog and Irene Howley.

By an arrangement with Cohan and Harris, Jerome H. Remick and company will have the selling rights to the music of the Cohan and Harris attractions and the future compositions of George Cohan.

All the Shubert attractions in town are to give special "Hudson-Fulton Matinees" Friday afternoon, Sept. 24.

At the close of the final performance of Havana at the Casino, Sept. 25, James T. Powers is to hold a reception on the stage in honor of the members of his company.

George Irving opened Sept. 20 in Hartford as the Vicar in The Servant in the House.

Adelaide Thurston opened her season at the Academy of Music, Newport News, Va., recently in her new play, Contrary Mary, by Edith Ellis.

Lou Wills was a visitor to Atlantic City recently after starting the Eastern Lost Trail company off on its fourth annual tour. Mr. Wills reports the outlook for the season's business as very satisfactory.

Stuart Robson, the seventeen-year-old son of the late comedian, is to join the acting ranks this season. He will probably make his first appearance in Billy, in which his mother has a role.

Paul Kester is to dramatize Andre Castaigne's novel of vaudeville life, "The Billtoppers," published by the Bobbs-Merrill Company, Sept. 11.

Blanche Bates has donated to the new Columbia Theatre in San Francisco, now nearing completion, a bust of William Shakespeare. Miss Bates was a member of the Frawley company, which opened the old Columbia Theatre in that city May 13, 1895.

Gretchen Wilke, understudy for Leona Watson in The Climax, successfully played the part recently at the Chicago Opera House.

Walter R. Seymour and James A. Bliss appeared on short notice as Jack Bandle and Bat Billings, respectively, in Eva Taylor's sketch, Chums, at Keith's Theatre, Providence.

Delamater and Norris will this season send Louise Coleman on tour with Salomy Jane through the principal cities of the South.

Mr. and Mrs. Hayden Stevenson are in New York, after a Summer season at Cape Cottage in stock, where both were favorites.

Among the prominent players engaged to support Olga Nethersole in her transcontinental tour under the direction of Wallace Munro are Harrison Hunter, Albert Perry, George Howell, Slaine Mills, Hamilton Mott, Joseph Wallace, Charles Millar, Constance Raymond, Florence Huntington, Alice Gordon, and Jane Stafford. The tour begins at the Academy of Music, Baltimore, Oct. 11, and extends south as far as New Orleans, west to San Francisco, north to Winnipeg, and back to New York city, where she will play a limited engagement at the New Amsterdam Theatre, appearing in her new play dealing with the labor question, entitled Locke of Wall Street, from the pen of Asa Steele.

Harry Burgess, late of the Buster Brown and Colonial Opera companies, has been engaged by Henry W. Savage for The Merry Widow company.

Felice Morton has returned to Broadway as a member of The Squaw Man company at the Lincoln Square Theatre.

Arthur Byron has been engaged by Brady and Grismer to play a leading part in The Intruder, Thompson Buchanan's new comedy, which opens at the Bijou Theatre Wednesday, Sept. 22.

George Arliss sailed for New York on the *Lusitania* Sept. 18, to begin rehearsals of Septimus.

Rehearsals of Miss Idlewild are now well under way. Fred Mace has been assigned the star part, and it is said to fit him excellently. Mr. Mace is assisted by Blanche Innes, Lisle Bloodgood, Charles Huntington, Guy Sampsel, Becker and Mack, Harry Rodgers, O. E. Lightman, and Ilma Downing. The musical comedy is in two acts and is the work of Kirk B. Alexander and Bert St. John. A preliminary season of six weeks has been booked in the one-night stands of Michigan and Canada previous to the week stands. The A. K. Pearson Company, Inc., are the producers through arrangement with B. C. Whitney.

Viola Allen will come into Daly's Theatre Sept. 27 with The White Sister, the last work of the late F. Marion Crawford, in the dramatization of which Walter Hackett was the collaborator. In Miss Allen's company will be such notable players as James O'Neill, William Farnum, and Minna Gale.

Douglas J. Wood, of The Bridge company at the Majestic Theatre, received a round-robin letter last week signed by one hundred citizens of Buenos Ayres, begging him to head a stock company that is being founded in that city. Mr. Wood played in Buenos Ayres three months last season and would like nothing better than to appear there again. His present contract with Mr. Fiske, however, precludes his doing so until next season anyway, and he has cabled an answer to that effect.

Judith Hogan, for a short time a comic opera singer but who retired from the stage a year or so ago, is to be married to Lieutenant William J. Moses, of the United States cruiser *Albany*.

Joe Gotlieb, of the Van Ness, San Francisco, has returned from a European trip and is much improved in health.

PLAYS OF THE WEEK

A COMEDY FOR MISS RUSSELL AND SHAW'S ODDITIES MADE MUSICAL.

The Widow's Might Owes All to Lillian Russell —Strauss Music Makes The Chocolate Soldier Pleasing—Earlier Favorite Attractions Return—At Other Playhouses.

To be reviewed next week:

THE AWAKENING OF HELENA RICHIE.....Savoy
INCONSTANT GEORGE.....Empire
THE ROSE OF ALGERIA.....Herald Square
THE INTRUDERS.....Bijou
THE NOBLE SPANIARD.....Criterion

Liberty—The Widow's Might.

Comedy in four acts, by Edmund Day. Produced Sept. 13. (Joseph Brooks, manager.)

Mrs. Laura Curtis ..... Lillian Russell
Mortimer Wall ..... Frederick Truesdell
Richard Wall ..... Joseph Tuohy
Hamilton Broad ..... Julius McVicker
Charles Hoffman ..... Morgan Wallace
Willard Hooper ..... Sydney Booth
Silas Grierson ..... Fred Eric
Henry William Puffer ..... Samuel J. Burton
Joseph Moran ..... Daniel Fitzgerald
John Bigelow ..... C. P. Dare
Hampton ..... T. Hayes Hunter
Mrs. Henry William Puffer ..... Susanne Westford
Maud ..... Jessie M. Richey
Sallie ..... Mona Mayo
Clara ..... Mabel Greet
The Girl at the Piano ..... Helen Ross
Mary Mapes ..... Margaret Maclyn
Beryl Quarrier ..... Ellen Mortimer

That eighth glorious wonder, Lillian Russell, returned to Broadway and the bosoms of that countless host, the Russellites, at the Liberty last Monday night in a comedy the burden of which she was compelled to carry alone on two very beautiful shoulders. The Widow's Might, in truth, is more than a bit dull. Its construction is crude and unwieldy, its sentiment rather mawkish, and its moments of melodrama strained and cumbersomely unreal. Miss Russell's efforts saved parts of it from boring one. Without her The Widow's Might would be absolute mediocrity.

The Widow's Might, originally, is the widow's mite. The latter mite is a fund secretly laid apart from their profits by four business men for the benefit of the widow of a former chum. The widow is not aware that her husband died without leaving her provided for and imagines that the sums given to her by his associates are the profits from his invested fortune. The widow's uncle, not in sympathy with the quartette's kindly plan, and having had a quarrel already with its leader, the one of the four with whom the widow is really in love, informs her of the true state of affairs and succeeds in making her believe that her lover is really the man whose underhand dealing resulted in her husband's ruin. The widow, under this impression, cuts her friend and allows her uncle to handle her affairs as he sees fit. The uncle maneuvers some of the widow's stock holdings in such a way that they become absolutely indispensable to the furtherance of her lover's fortune and without them the latter will be brought to ruin. Finally, at bay, the lover is in despair, when the widow overhears a conversation between her uncle and one of her friends from which she learns the true condition of things, the rascality of her uncle and the generosity of her lover and his associates. In the nick of time, in a true melodramatic scene, she turns over the required stock and her lover is saved, in purse and in heart, since the widow, with much self-reproaching, consents to become his wife.

Miss Russell's career as a professional beauty has been one of length sufficient to cover positive, comparative and superlative periods. The Russell of to-day differs from the Russell of 18—well, some little time ago—merely inasmuch as she has passed the two earlier eras it now becomes necessary to speak of her wholly in superlatives. Each year, like the divers seasons, she returns promptly and each year she appears more blondly beautiful than before. As a comedienne she has improved greatly, and occasionally acts as well as she did a few seasons ago in Lady Teasle. Her gowns, needless to say, were of decided "class," to repeat the opinion of the Weber-Fields chorus delegation present to do homage to their gorgeous former colleague, and each frock was splendidly and generously, if a wee bit tightly, filled with Russell loveliness.

The cast surrounding Miss Russell is not a remarkable one. Frederick Truesdell, Sydney Booth, Julius McVicker, Morgan Wallace, Samuel Burton and Daniel Fitzgerald were all adequate, but were not provided with any opportunities to do work so strong that the efforts of any one stood out conspicuously from those of another. Fred Eric in a make-up that was weird to see, and Joseph Tuohy with mannerisms smacking more strongly, very strongly, of Fourteenth Street than of Wall Street or upper Fifth Avenue, were not always pleasing. Susanne Westford was a delightful, droll Mrs. Puffer, and Ellen Mortimer a sweet Beryl.

The Widow's Might puts one's admiration and love for Lillian Russell to the test. If Miss Russell contents you to the point of allowing you to forget how mediocre Mr. Day's play is, then you're a good, true, dyed-in-the-wool Russellite.

Lyric—The Chocolate Soldier.

Opera bouffe in three acts, based on George Bernard Shaw's Arms and the Man. Libretto by Rudolph Bernauer and Leopold Jacobson, English version by Stanislaus Stange. Music by Oscar Strauss. Produced Sept. 13. (F. C. Whitney, manager.)

Nadina Popoff ..... Ida Brooks Hunt
Aurelia Popoff ..... Flavia Arcaro
Mascha ..... Edith Bradford
Lieutenant Bumerli ..... J. E. Gardner
Captain Massakroff ..... Henry Norman
Louka ..... Lillian Poli
Stephen ..... George C. Ogle
Colonel Kasimir Popoff ..... William Pruette
Major Alexius Spiridoff ..... George Tallman

Lieutenant Bumerli, the soldier who carries chocolates instead of cartridges, seeks refuge in Nadina's boudoir. The three women of the house, Nadina, her mother, and Nascha, fall in love with him and succeed, unknown to each other, in putting their photographs into the coat which is loaned to Bumerli as a disguise. The Colonel returns from the war with Nadina's fiance, the conceited Alexius. He asks for his coat. The women are in dismay, but at the critical moment Bumerli brings back the coat from which he had not taken their photographs. The women succeed in getting them, but no one gets her own picture. Mascha causes the secret to become known. The chocolate soldier wins Nadina from Alexius, but the latter hastens to cast in his lot with Mascha.

Arms and the Man underwent several changes to suit the requirements of opera, but even then it was not suited to a musical setting. The music is most agreeable. Though several duets and a half-dozen marches recorded a number of encores, the music is of too high an order to be popular. The thread of one beautiful waltz runs through the entire opera. If there were more of this song heard at a time it would undoubtedly prove as pleasing as The Merry Widow.

The male portion of the cast was scarcely adequate. J. E. Gardner cannot sing, but if considered as a comic opera hero and not as a rival of Richard Mansfield or Arnold Daly his acting is acceptable. William Pruette and George Tallman did well. Of the women, Ida Brooks Hunt was easily the best. She had both voice and good looks. Flavia Arcaro, though pretty, sang with an unpleasant harshness and was far too young for her part. Edith Bradford sang, danced and looked well.

Daly's—The Tell-Tale Heart.

At Daly's last Friday night the regular performance of Billy was preceded by a new one-act play, The Tell-Tale Heart, a dramatization by Robert B. Kegerreis of Edgar Allan Poe's story of the same name. The action of the play follows that of the story closely enough, save that at the rise of the curtain the insane servant is supposed to have already murdered his old master and concealed the body beneath the boards of the flooring. He is first seen clearing the room of any marks of his crime, smoothing the bed, still askew from the struggle, and carefully spreading a rug over the portion of the floor under which the body lies. Gleefully congratulating himself on his success, with much mad chuckling and whispers that at last he is "free! free!" a sudden knocking upon the door startles him. He admits three detectives, sent from headquarters upon a report from the murdered man's neighbors that they had heard a scream and fear foul play. The three proceed to question the lunatic. At first he replies with great cunning, but finally the officers notice that one part of the room's flooring seems to have peculiar fascination for him. Talking and gesticulating wildly, to allay the detectives' suspicions, he is drawn seemingly against his will back to the spot under which his victim lies. Finally, seated above the body, the culprit cries madly that he can stand it no longer, that from beneath the floor he can still hear the beating of the old man's heart. He confesses his crime, to the imaginary accompaniment of accusing heart beats from beneath the floor, and as the curtain falls he is hysterically trying to close his ears to the gerwsome sound. The author of the dramatization plays the mad servant, and although of necessity the part is practically a monologue Mr. Kegerreis found many opportunities for admirable acting of the intense and gripping kind. The three detectives, each with little to do, were played adequately and carefully by Del De Louis, William McVay, and Bernard Cavanaugh. The play is a tragic little cocktail of heavy though pleasing ingredients calculated to increase one's appetite for the frolicsome Billy, which it precedes.

At Other Playhouses.

LINCOLN SQUARE.—The Squaw Man was last week's attraction at this theatre, presented in excellent fashion by Liebler and Company. The company, a very good one, by the way, included Henry M. Hicks, Mabel Van Buren, Eleanor Hunter, Gertrude Price, Frank E. Petley, George H. Wenden, Sidney W. Borrow, Charles Mylott, Robert Gordon, Cecil Kingstone, Logan Paul, Joseph Stanhope, Phyllis Morton, Helen Chiello, A. C. Henderson, W. J. Kane, Harry A. Joseph, George W. Deyo, N. S. Wood, Anthony Cartingham, Thomas J. Madden, Gus Stinson, George Shelby, Frank Worth, G. H. Wender, Margarette Chiello, F. G. Donald, and Caroll Daly. The production in its entirety compared favorably with the original of several seasons ago.

MAXINE ELLIOTT'S.—The Revellers departed from this house Saturday night and was replaced last night by The Blue Mouse, the latter still retaining in its cast Mabel Barrison, Jameson Lee Finney, and Harry Conor.

GRAND OPERA HOUSE.—Joe Weber and his travesty company followed The Three Twins at this theatre last night. Mr. Weber is presenting his last season's vehicle, The Merry Widow and the Devil.

METROPOLIS.—The Motor Girl moved up from the West End to this house last night and was favorably received by a good showing of Metropolis patrons. Georgia Caine is still the charming Girl and the supporting cast, an excellent one, is unchanged. Martin Brown is still a pleasing feature with his attractive dancing specialty.

HERALD SQUARE.—Victor Herbert's delightful score of Algeria, strengthened with a new book, is the offering at the Herald Square this week under the title The Rose of Algeria. Lew Fields has furnished an elaborate, fresh production and a strong company. The piece will be reviewed in next week's MIRROR.

MAJESTIC.—The Bridge entered upon its third week at this house last night. The combination in Mr. Hughes' play of stirring, wholesome drama, bristling with fine comedy and alive with thrilling action, and acted throughout with remarkable excellence, has proved irresistible. The striking realism of the bridge scene has become a topic of conversation wherever theatricals are discussed.

YORKVILLE.—Ill-informed theatregoers who have an idea that "second" companies are seldom of as excellent quality as the "firsts" would have found strong refutation of any such theory in the organization which presented Augustus Thomas' drama, The Witching Hour, at the Yorkville Theatre last week. The cast compared very favorably with that seen at the Hackett Theatre presentation of the play. Howard Gould was an admirable Brookfield, and the Justice Prentice of Harry Leighton was delightful. Louis Thomas was a likable and boyish Clay Whipple, acting with a buoyant youthfulness that was extremely pleasing. Among the women of the cast Helen Robertson easily ranks first, as Mrs. Whipple. Miss Robertson's work in her several emotional scenes rang true and convincing, and at all times she was most satisfying. Marion Ruckett had little to do as Viola, but did it charmingly. Alma Chester, Harry West, Frederick Roberts, and Frank M. Thomas were adequate in surrounding roles, and Jack Bennett "doubled" two parts so well that no one suspected it. On the whole this particular production of The Witching Hour was well worth going to Eighty-sixth Street to see.

WEST END.—The Motor Girl was presented here last week and Georgia Caine as Dorothy Dare was received enthusiastically, and Adelaide Sharp as Wilhelmina Lamm, the Dutch maiden, won the hearty commendation of the audience throughout the performance. Martin Brown as Dick Willoughby and George Pauncefort were excellent. This production was presented with all the detail of scenic equipment and a large chorus seen at the Lyric. This week, Wilton Lackaye in The Battle.

RUTH FLORENCE.

Ruth Florence, a young Englishwoman, is taking the part of Muriel Oliver in A Knight for a Day, now playing in Portland, Seattle, Tacoma, San Francisco, Los Angeles and other cities under the management of H. H. Frazee. Miss Florence has a soprano voice of rare quality, which was cultivated under some of the best vocal teachers in London, New York, and Chicago, and her work is bright and vivacious. As a child she appeared in the English pantomimes in London, Liverpool, Leeds, Birmingham and other cities. She is an accomplished linguist, speaking fluently German, French, and Italian. She is also a writer of children's stories, one of her books, "Brownsyboo," being especially popular. She will appear in the near future in one of Chicago's theatres in a leading role.

AN IMPORTANT RENEWED CONTRACT.

L. De Give, of Atlanta, Ga., one of the most important figures in Southern theatrical affairs, renewed last week for a long term the contract of fifteen years' standing existing between himself and Klaw and Erlanger, under the terms of which the houses which he controls in that territory will be open only to the attractions under the booking control of that firm.

Harry G. Sommers. George F. Hall. John Dee Collins. Stephen Bastable. B. A. Bush. W. K. Couch. J. M. Kaufman.

A GROUP OF WELL-KNOWN MANAGERS.

Above is a group of well-known theatre managers. Beginning at the left is Harry G. Sommers, who is popular in New York as manager of the Knickerbocker Theatre and who is also at the head of the Sommers Circuit and manager and lessee of the Powers Theatre, Grand Rapids, Mich. The second in the line above is George F. Hall, one of the youngest managers in the country. He was born twenty-four years ago in Sedalia, Mo., and has traveled extensively in Europe, where he made a study of the Continental playhouses. He is manager of the new Sedalia Theatre and the Sedalia Airdome, editor of the Sedalia *Theatre News*, and head of the Sedalia Billposting Company. The third is John Dee Collins, the popular manager of the Park Theatre, Henderson, Ky. The fourth is Stephen Bastable, manager of the Bastable Theatre, Syracuse, N. Y. He is thirty years of age and a native of Syracuse. With his mother he owns the Bastable Theatre Building. The fifth portrait is that of B. A. Bush, owner and manager of the Academy of Music, Kalamazoo, Mich., whose business he has directed for twenty-seven years. Mr. Bush is one of the oldest and best known theatre owners in the Middle West, and enjoys personal acquaintance with nearly every star on the American stage. The sixth portrait is that of Mr. W. K. Couch, of the Majestic, Montgomery, Ala., one of the most popular managers in that city. He has been identified with the Majestic since its opening several seasons ago. Julius M. Kaufman, manager of the Gallipolis Theatre and Pomeroy Opera House of Gallipolis, O., is seventh in the line above. He is a native of Springfield, but for twenty-five years has been a successful theatrical man in Gallipolis. He is an Elk and Odd Fellow and holds an important city office, and, like the others, is popular in the theatre profession.

IN CHICAGO THEATRES

Closing Performances of The Gentleman from Mississippi—Elsie Janis at the Studebaker—The Climax—Shakespeare in Stock—Several New Musical Comedies—Gossip.

CHICAGO, Sept. 20.—The run of The Gentleman from Mississippi at the Grand Opera House is drawing to a close and preparations are going on for the appearance of its successor, a new play, Foreign Exchange, by Booth Tarkington and Harry Leon Wilson. The run of The Gentleman from Mississippi includes the entire Summer season and the month of September.

Madame X, described as an intense Parisian drama, by Alexander Bisson, was played for the first time in this city at the Chicago Opera House last night. The engagement is indefinite. Especially intense colors were used in the advertising, red predominating, which gave the impression that Mr. Savage was going to launch a sensational high class melodrama. The public read of "intense realism," "a tortured woman," "sudden death from apoplexy," "gripping realism," "blackmail," "degradation," and "murder," then "forgiveness and oratory almost sublime in its grandeur."

Elsie Janis continued to keep the Studebaker filled till Sunday, but she had to yield the only lake front theatre to other stars, Montgomery and Stone. The new production, The Old Town, book by George Ade and music by Gustav Luders, will be seen for the first time Thursday night. The engagement is indefinite. In the company are most of the principals who were in The Red Mill. A number of big surprises in scenes and situations are promised.

Charles B. Dillingham, W. F. Conner, Bruce Edwards, George Ade, Gustave Luders and other literary and stage folk are in the city for the production of The Old Town.

Manager Singer began rehearsals for a new musical comedy at the La Salle to-day. The new piece is by Messrs. Adams, Hough and Howard, and is called The Flirting Princess. The litigation over possession of the La Salle between Mr. Singer and Harry Askin, former partners, is to drag along all Winter, according to information from Mr. Singer. Meantime Mr. Singer has to pay the rent and therefore will proceed to use the theatre. No announcement of the date of opening has been made.

When the box office furniture of Ziegfeld Hall in the Chicago Musical College's handsome new building on Michigan Boulevard is in place, this theatre will have the best equipped set of ticket racks and boxes of any theatre in the country. The new cabinets used have recently been patented. Each rack will hold twenty sets of tickets, and the devices make it impossible for the box office man to make mistakes either in date of or position of seats as shown on the chart.

The Whitney Opera House opens to-night with The Climax, transferred from the Chicago Opera House. Manager Frank Peers has his handsome little playhouse looking its best. Having played in three Chicago theatres before Oct. 1, the company may be said to be on tour in Chicago.

The Countess Bartolucci, sister of an aide de camp of the Duke of Abruzzi, and a member of The Old Town company, with Montgomery and Stone, at the Studebaker, has arranged to take a special course in music at the Chicago Musical College while here, under the tuteiage of Herman Devries, a tenor, now of the college staff.

Elsie Janis waitzed with $30,000,000 Thursday night. After the performance she attended the grand ball of the National Bankers' Association.

When E. J. Locke, author of The Climax, was in the city for the production of his play at Powers', he met a companion of his less prosperous days—Maurice J. Evans, general representative of the musical comedies of Manager Singer and associates. They had luncheon together and recalled with great interest the old days in "little old Thirteenth Street," New York, when Mr. Locke was almost sleeping on park benches a la Eugene Walter. Mr. Evans was his roommate and Mr. Locke was a frequenter of the theatrical neighborhood about the Fourteenth Street Theatre. His father was a glass manufacturer and he wanted his son to take some samples and sell goods in and near the metropolis. The future author of The Climax tried to be a salesman, but his cash allowance was very small and his sales smaller. His wages stopped and soon the cheap restaurants looked like Delmonico's to him. He could not keep away from the theatre. One day he called on David Warfield in search of a position. As soon as Mr. Warfield saw him he said, "There's the man we want for the president of the musicians' union." He was dressed a la hard luck. Mr. Warfield said he would not have to make up much. He would go on just about as he was. Thus, thanks to "the craze for types," Mr. Locke was rescued. He was engaged at $40 a week and began writing plays. He sold a few melodramas and then wrote The Climax. His royalties from the seven or eight companies will soon reach $50,000.

Elsie Studebaker are the given names of a baby born a few days ago in the Studebaker during a performance. Her mother was occupying a box. Medical attendance was furnished at once and mother and child were taken to a hospital. Both are doing well. The play was The Fair Co-Ed, with Elsie Janis as star. It is the first baby born in a Chicago theatre.

The Play Producers' Association, in which managers of theatres represented by the Western "Open Door" Managers' Association are especially interest, have The Wolf on tour and Girls to follow. The Blue Mouse, Great John Ganton, and Going Some will be sent out soon.

Treasurer Glover, of the Majestic, received another order by wireless for seats last week. This was the second of the kind and the practice begins to become a fad. A party approaching the city on the steamer "Carolina" made the aerial reservations.

In Panama, suffered from the heat at the Great Northern last week. Sibyl Brennan, the prima donna, is easily the head of the cast. She sings charmingly and acts capably. She has grace and even does well the several bits of business which are beneath the dignity of a prima donna. Gus Adams and George Guhl in place of the Rogers brothers are sufficient for ordinary observers. The rest of the company is acceptable. There is a large and efficient chorus of more beauty than usual. One of the "novel effects" in the chorus should be prohibited in any theatre with higher pretentions than burlesque. Girls, with something square round their waists, to represent tables, with table cloths hanging over the edges, manage to give fleeting glimpses of legs in flesh tights above the knees. 'Neath the Old Palm Tree and several numbers by Miss Brennan were encored.

Johnny and Emma Ray came near repeating at the National last week their extraordinary record at the Crown the week before. Their patrons were enthusiastic over the nonsense and music and the audiences were large all the week.

Katie Emmett has leased her play, Killarney, for production northwest during the season. It may also be seen here in stock this Winter.

It is rumored that E. D. Stair or Messrs. Stair and Havlin will erect a new theatre where the Globe stands. This was formerly the International, and is now used as a melodrama house without much success. Within a year the Globe will find itself in the new south side theatre centre, with the fashionable Blackstone, the Studebaker, the Auditorium, the American Music Hall and others. More musical comedies than melodramas will soon be seen at the Globe. On the Swanee River, Mr. Stair's success of bygone seasons, seemed to interest the public Sunday, for there were two large audiences. Later in the week the attendance was light. Going Some will remain a week longer than intended, closing Sept. 25.

Frank Daniels will come to Chicago under the Shubert management in The Belle of Brittany. Lew Dockstader will follow Going Some at the Garrick. The New York *Review*, a new theatrical daily like the *Telegraph*, has made its appearance. Many readers are examining its merits.

George Alison, the only perennial leading man developed at the Bush Temple Theatre, is leading man of the Crescent Theatre stock in Brooklyn this season. The newspapers record that he is already a favorite turough his ability and fine appearance. He seemed to please the Crescent patrons especially in Clothes.

The Climax is expected to run at least a month at the Whitney. If a change is made then it is likely that it will be a new musical comedy entitled There and Back. A musical comedy, Miss Idlewild, is in rehearsal at the Whitney. It will be sent westward Sept. 30, with Fred Mace as the star. Later it may be at the Whitney. The producers are the A. K. Pierson company, who conduct the tour by special arrangement with Mr. Whitney. Leslie Bloodgood, Blanch Ines, and Messrs. Becker and Black and Charles Huntington are in the company. The music is by Fred Bonhorst and William Frederick Peters, composer of Monks of Malabar and Mayor of Tokio. There are two acts and six scenes. Arthur K. Pierson will be manager.

Charles P. Salisbury, formerly of Boston, has taken charge of the press bureau of the Cort Theatre, and is already preparing for the opening, which will take place in about six weeks.

Manager Millward Adams, of the Auditorium, will open the season at the biggest theatre with The American Idea, as exemplified by George Cohan, Trixie Friganza and a large company. The engagement is for two weeks. The succeeding attraction will be George Evans and minstrels for two weeks. About Nov. 1 Ben Hur will be offered for a month.

A special Chicago company of The Dollar Princess is said to be among the possibilities.

The bills this week: Studebaker, The Old Town, with Montgomery and Stone; Garrick, Going Some; Grand Opera House, Gentleman from Mississippi; Chicago Opera House, Madame X; Colonial, Raymond Hitchcock in The Man Who Owned Broadway; Powers', House Next Door, with J. H. Dodson; Whitney, The Climax; Princess, The Goddess of Liberty; Olympic, Queen of the Moulin Rouge; McVicker's, The Circus Man, with Maclyn Arbuckle; Great Northern, The Joy Rider; Bush Temple, Facing the Music; College, The Spoilers; People's, Sag Harbor; Marlow, A Contented Woman; Academy, Montana; Globe, Gambler of the West; National, Girl at the Helm; Crown, Graustark; Bijou, Dare Devil Dan.

A change of bill at Powers' this week brings The House Next Door, a new play by J. Hartley Manners, with J. E. Dodson heading the cast.

Is Shakespeare dead? No! Not on Halsted Street. More people wanted to see Romeo and Juliet at the Academy last week than could possibly get into the theatre. Saturday afternoon as many were turned away as were in the theatre. The play has seldom been so well played here in stock. John Lane Connor was a fine, dignified, yet impassioned Romeo. Virginia Keating's Juliet was equally and, similarly praiseworthy. Eugene McGillen was good as Capulet. Lewis O. Hart was excellent as the Friar and George Fox as Peter. Guy Coombs did Mercutio in a good voice and spirited manner. May Randolph was good as Lady Capulet and Nellie Holland as the nurse. Mark Ellston was a satisfactory Tybalt and Charles Peyton a fair Paris. The version used was arranged for Mr. Klimt by John Lane Connor, and he gave valuable assistance in directing the production. Mr. Klimt staged the play handsomely. The complete success of Shakespeare on Halsted Street is causing a revival of that good old phrase, "Wonders will never cease."

The Shuberts have taken over all the theatres of the Chatterton circuit in this State, including Springfield, Lincoln, Bloomington, Danville and Urbana.

OTIS COLBURN.

SALT LAKE CITY.

Willard Mack and Blanche Douglas Provide Best Entertainment of the Week.

Salt Lake Theatre dark 6-11. Billie Burke in Love Watches 23.

The best thing of the week was Willard Mack and Blanche Douglas, supported by a good co. at the Grand in Edwin M. Royce's story of the early West. The Squaw Man (a type of man, who, though some time existing, is now but a memory). The play was put on with great care and detail, and drew pleased audiences to the capacity of the house. Soldiers of Fortune 12-18.

At the Colonial the Arington Players presented The Love Route entire week to fair business. Next week, Texas.

Bungalow dark 6-11. Next week, the Arington Players (a permanent stock co.) in Raffles.

Annie Besant, the noted theosophist, gave a lecture 7 in Parratt Hall to a large and interested audience of investigating minds.

E. JOHNSON.

WASHINGTON.

George Cohan Opens National and Charles Cherry the Belasco—Notes.

WASHINGTON, Sept. 20.—The National Theatre commenced its regular season to-night, the attraction being George M. Cohan in The Yankee Prince, seen here for the first time, scoring squarely with one of the largest of first night audiences. George M. was in fine fettle, and his talented relatives, Jerry J., Helen F., and Josephine Cohan were never placed so advantageously. Tom Lewis was another big success in a part peculiarly his own. Jam J. Ryan was amusingly clever in the part of John Fagan, with other perfectly played roles in the hands of Frank Hollins, F. B. Pratt, J. Jiguel Lance, Robert Emmett Lennon, Mildred Elaine, and Lola Hoffman. One of the most attractive and effective of choruses lent additional charm. The National Theatre looks bright and handsome in its new and artistic decorative dress and Manager William H. Rapley is the center of congratulations. Next week, The Follies of 1909, with Eva Tanguay.

This week also signalizes the opening of the regular season of the Belasco Theatre, which also presents an engaging appearance after the Summer's preparation. A crowded house welcomed Charles Cherry in the late Clyde Fitch's attractive comedy, The Bachelor. Star, play and an excellent company scored a success. Ruth Maycliffe divides the attention and interest in a part most paturally presented, and the work of Helen Lowell, Florence Nash, Percy Lyndal, Ralph Morgan, and Charles Laite was of a character notably proficient and pleasing. Next week, Blanche Ring in The Yankee Girl.

Polly of the Circus, with the young star, Edith Taliaferro, in the titular role, in which she scored a success with a large and enthusiastic audience, is the popular offering at the Columbia Theatre. Margaret Mayo's excellently presented comedy-drama, with its many interesting characters and enjoyable scenes, culminating with the big circus ring performance, repeats its former sterling success. The company is in every way commendably strong and capable. Next week, The Girl from Rector's.

The River Pirates, by Walter Lawrence, is this week's offering at the Academy of Music and attracts large houses. This is another of Manager E. D. Woods' melodramatic productions, for which he has provided an interpreting company of excellent calliber and an elaborate scenic surrounding. Next week, My Pardner's Girl.

The big carnival of sports held on the Potomac River front by the Potomac River Regatta Association, Saturday afternoon and night, held under the reign and direction of the Court of Old King Cole, who personally distributed the prizes for the different events, was a gala occasion of unparalleled success. Charles B. Hanford impersonated the merry old soul, Old King Cole, and members of Mr. Hanford's company assisted, George Halpins as Jiggins, the jester, Thayer Jackson as Keeper of the Royal Pipe, Harrison Clifford as Keeper of the Royal Bowl, and his fiddlers three, Chester Wallace as Twangit, Joseph W. Kendall as Screechit, and John J. Burke as Swat. Mr. Hanford, who will again be under the management of L. Lawrence Walker, opens his season at Winchester, Va., Sept. 30, his tour taking him to the Pacific Coast. He will appear in the following repertoire: The Old Guard, The Taming of the Shrew and An American Lord. William Sheffer will again be in advance, making his seventh season, and Alfred G. Buck will be business-manager back with the company.

Springtime, Frederic Thompson's new play for his star, Nell (Mabel Taliaferro), which will be given a first production shortly, probably not here, went into rehearsal to-day, Monday, at the Columbia.

Al. H. Wilson in Mets in Ireland closed an engagement at the Columbia Saturday night that was upward of $2,000 better than the engagement of last season.

Manager Ned Stein, encouraged by the capacity audience in attendance last week at the Masonic Auditorium to witness the new departure in moving pictures and vaudeville, has made arrangements to add largely to the present high standard. The best of film subjects will be presented, and from now on first-cass vaudeville acts booked by William Morris will be presented.

Walter Drury has left the assistant treasurership of Chase's for a mercantile position in Philadelphia.

R. G. Crevalin, of this city, formerly associated in management with Frederick G. Berger in the direction of The Sign of the Cross, has entered the illustrated lecture field, his subjects being illustrated cities that include Washington, Montreal, Quebec and New York City.

JOHN T. WARDE.

MONTREAL.

His Majesty's Opened by Grace George to Good Business—Lois Fuller at the Academy.

Grace George opened to a good house at His Majesty's in A Woman's Way. The play is bright and full of clever dialogue and the co. a capable one. Miss George was thoroughly charming in her part. Aubrey Smith afforded her excellent support, and clever work was done by John Standing, Reginald Garrington, Evelyn Carrington, Frederick Eggelton, and Henry Miller, Jr. Three Twins 20-25.

Digby Bell and Kathleen Clifford appeared at the Princess 13-18 in The Debtors, taken from Dickens' Little Dorrit. If the rest of the play had only equaled the first act the play would have been an undoubted success. Mr. Bell himself and many of his associates looked as if they might have stepped out of the pages of the book, but after the first act the play becomes incoherent and cheap and utterly out of the atmosphere. Kathleen Clifford was dainty and chic, but not convincing. Della Knight gave a good performance of Fanny. All the character parts were in competent hands and went far toward saving the play. Courtney Foote made a dashing hero. The Wolf 13-18.

At the Academy Lois Fuller and her dancers appeared to big business. The performance was most artistic and enjoyable, and the orchestra, under the direction of Professor J. Goulet, rendered the music finely. The French Stock co. opened the performance with a clever representation of Les Femme Qui Pleurent.

Ward and Vokes in The Promoters, supported by a clever co., are the bill at the Francais.

The co. at the National produced for the first time in Montreal Sardou's powerful drama, La Haine. The play is well staged and acted in the usual capable manner.

B. Genevieve Baird, a young Canadian actress, appeared at the Stanley Hall 10 in three one-act plays. She scored a distinct success in Her Last Chance, one of the three, and may be seen in it later in vaudeville. W. A. TREMAYNE.

ST. LOUIS.

Henry Woodruff in a Musical Comedy—Mary Jane's Pa—Theatrical Gossip.

ST. LOUIS, Sept. 20.—The stamp of approval was placed on this play, Mary Jane's Pa, by its first St. Louis audience at the Century. Henry E. Dixey was fitted superbly by the creator of Hiram Perkins. The Dixey support was hardly equal to the rich parts but did fairly well. Helen Lackaye was effective as the business woman and wife of Hiram, although not by any means great.

The Olympic last week in A Prince of To-night, a musical comedy, gave Henry Woodruff his first inning as a musical star in St. Louis. Woodruff fits neatly into the Prince part and does good work. The Prince is a college hero who is stranded in Florida, meets with a girl who rejects his love because he has no wealth. Through the blooming of a century plant on a certain night he is transformed into a prince. Comedy is inevitable in the situations following his meetings with the girl who, formerly scorning him, now falls in love with him and is avoided by him. Mr. Woodruff was every inch a prince. Ruth Peables as the girl was very capable and sang well. Viola Hopkins was active and equal to the part. Margaret McBride was excellent in vocal numbers. James F. Fulton, Joe Herbert, Jr., Lew Lawson, Fitzer McArthur, Frances Field, Laura Castle, Ruth Gilbert and Lillian Pleasant completed a competent cast. The production is by Hough, Adams and Howard and is magnificently staged by Edward Beck.

The Blue Mouse was put on at the Garrick last week. Elsa Ryan, who was to have played the role of Paulette, failing to appear, Millicent Evans appeared in the role and satisfied thoroughly. The company, owing to delay in transit, arrived late, the curtain rising at 8.40.

Graustark, dramatized from George B. McCutcheon's novel, was offered at the American last week. Mabel Bishop scored a heavy personal hit as Countess Yvomel, a small but clean cut part as to action. Eda Von Luke made a good Princess. Francis J. Gillen and Frederick McGuirk as the Americans, and Atkins Lawrence as Baron Douglass were competent enough.

At the Imperial, Broadway After Dark was the offering.

Havlin's last week offered Money and the Woman, the story of a woman's struggle to forget an unpleasant episode.

The bills this week: Garrick, Lew Dockstader in Doughland; Olympic, Frank J. McIntyre in The Traveling Salesman; Century, Arthur Maitland in The Man of the Hour; American, In Panama; Imperial, Nellie McHenry is M'liss; Havlin's, Convict 999.

Eulah Gray, a quite successful college playwright, late of the Washington University, has forfeited fame to matrimony by promising to marry Howard Pfeiffer, of New Braunfels, Tex. Miss Gray's greatest success was A College Prnet, lately produced by the Pi Beta Phi Fraternity of Washington University.

Frances Cameron, the mirth portrayer of The Merry Widow, some days ago revealed the dark secret of her Scottish blood. She hails from Budapest.

Forest Park Highlands will spend $150,000 next season on attractions. Important improvements in the place are planned.

Elsa Ryan, the "lost" Blue Mouse of last week, appears to have been called away suddenly for the rehearsal of a leading role in The Belle of Brittany.

Letty Holmes scored something of a personal hit—a deserved one—as Effie Hawkins in Sold Into Slavery recently at Havlin's.

FREDERICK L. BOYLE.

BALTIMORE.

Viola Allen in The White Sister—The Newlyweds—Theatrical News.

BALTIMORE, Sept. 20.—The Newlyweds and Their Baby is presented at Ford's. Leo Hayes and Olga von Hatzfeldt portray the characters of Mr. and Mrs. Newlywed, and Jimmy Rosen makes an individual hit as Napoleon Newlywed, the baby. Ida Fitzhugh plays the nurse. Sept. 27, Three Twins.

At the Academy The Girl from Rector's is the attraction. In the cast are: Dallas Welford, Elita Proctor Otis, Florence Constantine, Evelyn Constantine, and a number of others. Via Wireless will follow.

Viola Allen in The White Sister, Marion Crawford's play, is at the Auditorium. Her portrayal is magnificent, and the situations admirably handled. The supporting company consists of James O'Neill, William Farnum, Minna Gale, Richie Ling, Dwight Dana, Joseph Whiting, Joseph Cardnell, Fanny Addison Pitt, and Benne Chippendale Warner. Following will be The Only Law.

Bert French and Alice Eis are the attractions at the Maryland, together with Al. Bayno, Four Rianos, Smith and Campbell, Harlan Knight and company, Connolly and Wenrich, and the Haverlocks. Nella Bergen is an excellent special feature.

The season of the Boston Symphony Orchestra will begin Oct. 8.

Bernard Ulrich, manager of the Lyric, will visit New York this week to complete arrangements for his season of grand opera. Workmen are engaged on the interior of the building, painting, redecorating and adding numerous additional facilities and conveniences.

Burton Holmes will give a series of five lectures at the Lyric, beginning Jan. 14, 1910.

HAROLD RUTLEDGE.

SPRINGFIELD, MASS.

A Good Variety of Attractions This Week and More to Follow—Business Good.

Fred Thompson's striking production, Via Wireless, did a large business at the Court Square 13, 14, and two big houses 15, 16, greeted Rose Stahl in her classic portrayal of Patricia in The Chorus Lady, her second visit. The Candy Shop found still another full house 17, and Frank Lalor, Rock and Fulton, Annie Yeamans, and Louis Harrison were greeted like old friends. Coming are The Intruder 18. The Follies of 1909 21-23. The Merry Widow 24, 25. The Round Up 27-Oct. 2.

The Poli Stock co. gave the sterling old melodrama, Blue Jeans, 13-18, and it proved a very popular offering. Eugenie Hayden saved Harry Ingram from the buzz saw, and otherwise they were on the spot. Messrs. Allen, Evans, and McDonald made hits in their parts. Blanche Maille, a new member of the co., was excellent as Sue Sudaly, and Helen Bick, another newcomer, did well as Samantha. All on Account of Eliza 20-25.

The Gilmore pleased with the Star and Garter attractions 13-16, and The Queen of the Secret Seven thrilled 16-18.

EDWIN DWIGHT.

NEWS FROM BOSTON

On the Eve Arouses Curiosity—A Gentleman from Mississippi—William Faversham—The Candy Shop—Rose Stahl Returns—The Stock Companies.

BOSTON, Sept. 20.—This is surely a busy night in Boston theatricals, for pretty nearly every house in town makes a change of bill. There is the greatest rivalry in regard to the openings, following a fortnight of apathy.

The Hollis has On the Eve as its bill and drew the largest audience of the night, for there was returned curiosity about seeing the first performance of a work which had made such a hit in Europe. It made a powerful impression from the very start. It had every omen of success. Hedwig Reicher, the leading lady, had never appeared here. She was an instant favorite. Although her appearances in New York have all been in German, she has mastered English perfectly. She is a great acquisition. Frank Keenan and Harry Davenport are both Boston favorites. They added greatly to the strength of the performance.

From the very outset it was evident that A Gentleman from Mississippi had started on a long run at the Park. The place was packed at the first performance of the New York cast away from home. Douglas Fairbanks and Thomas A. Wise have both appeared here in the past in characters of less prominence, so that the performance to-night had a new significance to Bostonians. Experience in the past has proved the Park to be one of the best houses in town for a long run, and it is safe to predict at least three months' stay for A Gentleman from Mississippi.

William Faversham began his first engagement at the Majestic to-night with a crowded house, society being especially prominent, as is always the case when he comes here. This was his first local engagement in two seasons. There was a double interest in The World and His Wife, for it was here that Mr. Faversham first tried it at the special matinee at the Hollis. It proved to have the elements of strength which were appreciated in the long run in New York last season.

The Tremont has a new musical show this week. Business started in at a much livelier pace than was the case for the fortnight of Louis Mann. The Candy Shop appeals to a far different set of the playgoing public, and the reception was a rouser. Rock and Fulton, who have always been special favorites in vaudeville, have lively dances. Frank Lalor, Mrs. Yeamans, Louis Harrison, Lucy Weston and the rest do well.

Rose Stahl is back in Boston after her Summer in London, and had a large audience to greet her at the Colonial. Her impersonation of Patricia O'Brien received as interesting a combination of the picturesque and dramatic as ever, and the play was of a kind most amusing. Giles Shine is one of the originals from the long run at the Park two years ago. He was capital, as usual.

These are the days of plays of the far north. John Craig and his stock company at the Castle Square opened to-night with the dramatization of The Spoilers, which had never been given in the city. Mr. Craig is the hero. Mary Young divides with him the honors of the production.

Boston's other stock company at the Bowdoin Square also goes northward and takes the cue from the Peary-Cook controversy. The play here is At the North Pole, which requires even more elaborate scenic outfit than this house is accustomed to. Charlotte Hunt is the heroine, and Frederick Van Rensselaer has explorations to his heart's content.

The Gay Hussars has entered upon its final fortnight at the Boston and continues the favorable impression which it has created here, although it is by no means a hit of The Merry Widow stamp. Muriel Terry is one of the best liked of the cast. She has quickly become a Boston favorite.

Mrs. Wiggs of the Cabbage Patch is the first of this season's engagements at the Globe to have an extension for a fortnight, but it is easy to understand the reason. The piece is as well acted as ever. Helen Weatherby fills Madge Carr Cook's shoes to a nicety in the role of Mrs. Wiggs.

Charlotte Temple, seen for the first time here, but presenting many recollections to old-time book readers, is the thriller of the week at the Grand Opera House. The leading role is played by Blanche Sweet, who proved herself equal to all its requirements.

Alice Hastings Bickford, who has been in Boston all Summer visiting with the family of her husband, now goes back to New York for her studio and professional work. She has been largely entertained while here.

Elena Kirmes, the Melrose girl who is going to be in the co. at the Back Bay Opera House, is going to have a royal welcome on the night of her first appearance from her fellow townsmen in Melrose, which is also the home of Geraldine Farrar. Miss Farrar will sing with the Boston Symphony Orchestra here.

Mayor Hibbard has again expressed his opinion regarding the advisability of a theatrical censor, local, not national. It is amusing to know that there are a number of bookings, tentatively made and awaiting the defeat of Hibbard in the next municipal election in this city.

Hugh P. McNelly, press representative for the Boston, will be busy just as soon as the big food fair opens next week, for he is going to look out for the press interests of that.

Louis Mann will not keep The Man Who Stood Still all the season. About the first of January The Effort will be produced.

Frank Wilstach has been here during the past week ahead of Faversham. His brother, Paul, was also here watching the condition of his latest dramatic offering, Keegan's Pal, at the Park.

As soon as the dramatic season at the Orpheum was ended Howell Hansel and his wife went on a cruise on the "Yankiana," going as far to the east as Portland. He is to be in In the Blood this season.

Mr. and Mrs. Guy Currier (Marie Borres, formerly leading lady at the Boston Museum) have been at Atlantic City, after placing their eldest daughter in school. They do not close their Summer home in Methuen, although they return to Boston for the Winter months, but occasionally run out with a house party of friends.

Edgar L. Davenport, who closed with John Drew at the finish of Jack Straw, is here for a fortnight at his Boston home before beginning rehearsals with Francis Wilson for the season which opens at Atlantic City, Oct. 14.

The Lion and the Mouse will play its first Boston engagement at popular prices. It will be the next attraction at the Globe.

John Craig is certainly going to test the versatility of his players at the Castle Square, for he has both The Circus Girl and Hamlet in preparation there.

JAY BENTON.

CINCINNATI.

Marcelle—The Right of Way—Olympic Players in Merely Mary Ann

CINCINNATI, Sept. 20.—The first operetta of the season is Marcelle, which is at the Lyric this week, with Louise Gunning as star, supported by Jess Dandy and a large and competent company.

The Grand for this week has Henry E. Dixey in the new comedy, Mary Jane's Pa, which pleased a large audience at the performance last night. Cohan and Harris' Minstrels follow.

The Walnut has The Right of Way, with P. Augustus Anderson in the role of Joe Portugals and Halett Thompson as Charley Steele. The play has drawn large audiences on its previous appearances in this city and will doubtless duplicate its success at popular prices.

Merely Mary Ann, the Zangwill play in which Eleanor Robson appeared here a few years ago, is seen for the first time at popular prices at the Olympic this week, with Alice Baxter and Herschel Mayall in the leading roles. Jennie Ellison has returned to the company and will remain until the end of the season. Raffles will follow.

Broadway After Dark is the attraction at Heuck's, being presented by a strong company.

Nobody's Claim, with Ada Dalton in the leading role, is the offering of the Holden Stock company, at the Lyceum. Amateur nights on Friday are becoming a feature of their season.

Theodore Aylward, for many years past treasurer of the Grand Opera House, has been promoted to house manager, and will look after the many details of the business for Manager John H. Havlin. Albert Birnbyre, formerly assistant treasurer, becomes the treasurer.

The Lady Buccaneers began an engagement at People's yesterday afternoon, pleasing the usual large Sunday attendance.

It is expected that the Columbia will be ready for opening Sept. 26, although it is possible that the event may be postponed for one week. Manager Max Anderson has been here for several days looking over the improvements.

The bill this week at the Auditorium is headed by Thomas Grimes and company. Others are Crosse and Mayo, Juggling Millers and Arthur Payne.

The Bowery Burlesquers, under the management of Joseph Hurtig, opened a week's engagement at the Standard yesterday, and proved one of the best attractions of the season.

The New Robinson and the American are entertaining large audiences with moving pictures and popular priced vaudeville.

H. A. SUTTON.

PITTSBURGH.

The Duquesne to House Stock—Girls Amuses—The Girl from Rector's Arouses Comment.

PITTSBURGH, Sept. 20.—Clyde Fitch's comedy, Girls, was the attraction at the Alvin last week. Dorothea Sadlier as Violet Lansdowne was natural and highly commendable. Bessie Toner played the somewhat artificial role of Pamela Gordon well. Caroline Locke enacted her part of Lucille Purcelle in a pleasing and excellent manner. John S. Marble gave a bit of realism as the janitor in a finished way, but the others in the cast do not merit special mention. Eleanor Robson in The Dawn of a To-morrow is this week's attraction, and Madge Carr Cook in If I Had Money will follow.

Several of the criticisms in the local newspapers on last Tuesday of The Girl from Rector's, which was at the Nixon, were certainly scathing and condemnatory to the production, but the players won praise. It is really too bad that such a "show" was exhibited in our foremost playhouse, which contained mostly men and boys throughout the week; that such clever players' talents be wasted by it, and, last'y, it is honest that nothing like it will ever again pollute the palatial Nixon Theatre. The American idea is the offering this week, with a large company headed by Trixie Friganza. Marie Cahill in The Boys and Betty is the underline.

The Lyceum did a large business the past week with Wildfire, which was given by a good company, including Will Archie in his original role, and the play was nicely staged. This week, Captain Clay of Missouri, with David Higgins in the title-role, is the bill, and the Rays in King Casey follow.

Uptown at Pigney's Empire was presented On Trial for His Life to an average of good attendance. The Eye Witness is on the boards this week, with The Final Settlement scheduled for the coming week.

Damrosch and the New York Smyphony Orchestra commenced a week's engagement this afternoon at the Pittsburgh Exposition with a pleasing musical programme, which was heard by a very large audience in the Music Hall.

It is announced that on next Monday the Duquesne will open its doors, under the direction of Harry Davis, after having been thoroughly remodeled at a large expense, and will be the home of the Harry Davis Stock company, and so this old playhouse enters into a hitherto untried venture in its checkered career. The first play will be The Road to Yesterday, and the complete company will be given in this column next week.

The New Kenton Theatre, on the North Side, was not a success as a vaudeville house during the past two weeks of its existence; it is dark this week, but will reopen the coming week as a popular-priced melodrama house, still under the management of the Mittenthal Brothers.

From Library Hall to the Lyceum, a period of twenty-three years, R. M. Gulick has managed this house, and recently celebrated his long management. He is still in his prime, and, judging from his appearance, is good for another period of the same length.

ALBERT S. L. HEWES.

MILWAUKEE.

State Fair Attracts Visitors and Benefits Theatres Here—Lottie Briscoe Gets a Chance.

All the theatres in Milwaukee are doing a rushing business this week, caused by the State Fair being in session 13-18. Most of the attractions are only of average quality, but well selected, with a view of entertaining the out-of-town visitors.

The Talk of New York, a musical comedy, headed by Victor Moore, opened 12 to large houses, and the play was well received at the Davidson.

A Stubborn Cinderella, one of the Princess Theatre attractions, which received its premiere in Milwaukee, is playing its third engagement at the Alhambra and opened 12 to a packed house. The co. is still kept up to the original high degree of excellence and is headed by Homer B. Mason, a natural comedian of ability. Grace Kennicott is the new prima donna and makes a very pleasing impression. Don MacMillan, George Romain, Frank Carter, and Lillian Rhodes contribute well played parts. They materially add to the general excellence of the performance. The chorus is handsomely costumed and works hard all the time, and the play has been staged in a fine manner. Next attraction will be Eddie Foy in Mr. Hamlet of Broadway.

Blue Jeans is the happy selection for this week at the Shubert and opened 13 to a large audience. The Friend Players are giving a very good performance and the play is staged with every attention to detail. Fanny Harris, the leading woman, is not in this week's cast, and the leading part, which is on the ingenue style, is played by Lottie Briscoe in a pleasing and sympathetic manner. Lowell Sherman shows to advantage as the wealthy factory owner. The play requires the entire strength of the co., and all of the parts are played in an acceptable manner, and crowded houses should be the rule throughout the engagement.

In Old Kentucky is again playing at the Bijou and opened 12 to large houses. The Girl Question 19-25.

The Moulin Rouge Burlesquers are at the New Star and pleased large audiences 12.

The opening and dedication of the Auditorium will take place 21 by a great inaugural ball. Musical night 23, with Madame Schumann-Heink as the soloist. Special children's matinee 25, with a grand ball in the evening. The new building is a very fine fireproof structure and should be the means of attracting a higher class of entertainments to Milwaukee.

John Casper, who has been treasurer of the Bijou for a number of years, has resigned, and his place has been filled by Fletcher Billings, who has been connected with the Bijou for a number of years, starting in as an usher, and his promotion is well deserved.

Charles Behm has again resumed his position as treasurer of the Shubert, after a vacation of a few weeks.

The Pabst will reopen 19 with the German Stock co.

A. L. ROBINSON.

SPOKANE.

John Kearney and Dorothy Maynard Delight Their Friends—James Young Well Received.

John L. Kearney and Dorothy Maynard made many new friends at the Auditorium in The Girl Question at three performances 6-8. The work of the chorus was of high character. Madame Yale 9. Polly of the Circus 12-15. The Cat and the Fiddle 18. Ellery's Band 19. Three Twins 22-25.

Teddy Webb and Mabel Day were featured at the Spokane in The Gay Parisienne 7-11, playing to good business. The San Francisco Opera co., playing the engagement of three weeks, was to open 6, but as the baggage car with costumes and scenery was delayed, the first performance was postponed till the following evening. This is the first time in nine years that a co. failed to appear in this house on the scheduled date, though there have been occasions when the companies did not "put on" the show until 10.30 o'clock. Floradora 12-18.

James Young, an actor, delivered his lecture, A Rational View of Hamlet, before a large audience of students and teachers at the Orpheum at 5 o'clock the afternoon 10 and was well received. He also recited the interview between Hamlet and his mother and impersonated Polonious, the Queen, Hamlet and the Ghost.

Pacific Coast Association of Billposters and Distributers will have its annual meeting in Spokane early in September, 1910. The local association is planning to entertain 200 delegates from all parts of the Pacific Coast. Charles H. Larkin, who was a delegate, is head of the committee on arrangements.

F. W. Kinz, president of the Spokane Choral Society, announces that Winter rehearsals will begin early in October, when there will be 300 voices. The society needs a director, a position occupied until recently by Professor Karl Riedelsberger.

W. S. McCREA.

TORONTO.

Eugene Walter in The Wolf Thrilled His Audience—Gingerbread Man Pleased.

Patrons of the Princess were royally entertained 13-15 by King Dodo and his co. of skilled musicians. The music was bright and catchy and evoked applause time and again. Eleanor Kent as Piala made a strong impression in the Lad Who Leads, while Zoe Barnette won favor in the Tale of a Rumble Bee. William Friend as King Dodo and Laura Milliard as Queen Lili did not fail to please. The play that thrilled Paris not only thrilled but electrified Torontonians with its intense and realistic situations. This was Madame X. 16-18, and it is safe to say that few plays have so stirred the passions of the public as did this one.

Human character in its lowest form has been compared to that of the lower animals, but never with such success as Eugene Walter portrayed in The Wolf at the Royal Alexandra 13-18. The large audiences were thrilled by the intense realism of the play, which seemed to transport them to the pines of the Pacific Coast. Carl Anthony as J. Jules and William Norton as McDonald played their parts with masterly skill. Mabel Barrison in The Blue Mouse 20-25.

That old, but delightful, musical play, The Gingerbread Man, was again seen at the Grand Opera House week 13-18. New faces and costumes, but the same songs and cheerful tunes, were there to delight and cheer. The play was indeed full of ginger and quite fresh from the musical bakery. The Promoters 20-25.

C. ERELL IRONSIDE.

PORTLAND, ORE.

Grand Opera at the Bungalow—Some New Faces Seen at the Baker.

The International Grand Opera co. opened a week's engagement at the Bungalow 5 with Aida, following with Lucia, Fedora, Il Trovatore, Rigoletto, Rusticana, I Pagliacci, Carmen, and La Traviata. Despite the excessive heat the houses were fairly good. The co. possessed three excellent sopranos and some superior tenors. Therry showed herself a splendid dramatic soprano, with exceptional powers of acting. As Fedora and Carmen she easily captivated her audiences. Bertossi alternates in the lyric and dramatic roles and does both satisfactorily. Norelli does lyric roles only. Diamond Donner, a Portland girl, a charming light soprano, won as much by her pretty, fascinating ways as by her voice, which is pleasing. Barl, Colombini, and Samoiloff divided honors among the tenors. Cervi and Oteri were the principal bassos. A Gentleman from Mississippi 12.

An enthusiastic ovation greeted Izetta Jewel and Donald Bowles, who have long been Portland favorites, when, supported by an acceptable co., they opened a farewell engagement at the Baker 5 in Salomy Jane, a dramatization of Bret Harte's story. Izetta Jewel in the name part charmed all by her fidelity to the character, while Donald Bowles, the leading man, makes a masterly man of mystery in the Kentucky mountains. It was a trying role capitally portrayed by the fine young actor. Among other characters were three clever youngsters. One was Herbert Ashton, Jr., whose work stamps him as a star of the future. Stanford Gould pleased his friends by a capable performance of the part of Rufe. Lily Branscombe played Lisa well and Ronald Bradbury played the part of Yuba Bill successfully. The scenery was a work of art and business was good. Fifty Miles from Boston opens 12.

The famous farce comedy A Runaway Match was the offering by the Aitken Stock co. at the Lyric 6-12. The play is one of the best of its type, having a coherent plot and counterplot, and the six principal characters in it had a lot to do in working out the intricate situations. Priscilla Knowles wore some lavish gowns and was delightful in the role of Mrs. Matcbe. Miss Condon had a role especially fitted for her. Robert Athon, Sidney Payne, and Jack Bennett were the three men on whom the heaviest work fell and they filled the parts exceptionally well. The Wage of Sin 12.

Until the old Heilig Theatre, now the Portland, has been rebuilt and thoroughly renovated the Star will house the Shubert attractions. It is hoped by Nov. 15 to have the Portland ready for work. William M. Russell, the Shubert representative, reports that when the Portland is closed to comply with the city ordinance which provides that no frame building shall be used after April 1, 1911, a handsome theatre, to be called the Alhambra, will be ready for occupancy. The first attraction at the Star will be Girls, opening 12.

JOHN F. LOGAN.

BUFFALO.

Tyrone Powers Appreciated at the Star and Mabel Cameron in The Only Law.

After two years' waiting the patrons of the Star were given an unusual treat this week by Henry Miller's Associated Players, minus Walter Hampden, Arthur Lewis, and Edith Wynne Matthison, headed by Tyrone Powers, in Charles Rann Kennedy's much talked of achievement, The Servant in the House. Tyrone Powers gave us a masterful Judas in Mary of Magdala, but, I dare say, his reading of the character of Drailman far surpasses that or any other he has ever essayed. George W. Wilson was an excellent bishop, and Willifred Rogers as Manson deserves special mention. The remaining characters were well taken care of.

The Only Law, a play of New York life, dealing with the underworld and which, owing to many rumors, caused the local inspector of police to watch the initial presentation, was the attraction at the Teck, and both the author and co. should feel gratified, so enthusiastically was it received. Mabel Cameron as Jean, the Casino chorus girl, acted the part with grace and effect. Ben Johnson was as lovable as any wire-tapping crook could be, and the remainder of the small cast was capably handled.

Mansfield's greatest success, Beau Brummel, was the attraction at the Lyric, and the title part was admirably suited to the talents of Norman Hackett, who has always been a local favorite, and a very capable co. gave assistance to his efforts. A good business continued throughout the week.

Academy.—The Cowboy and the Thief, a sensational Western play with a real thrilling hold-up, held the gods (and they were many) at this house spellbound. There was a blending of dramatic and comedy situations which did not get by unnoticed. It was capably presented.

P. T. O'CONNOR.

OMAHA.

The Beauty Spot Pleased Burwood Patrons—Feeling of Prosperity at All the Houses.

Henry E. Dixey and his well balanced co. in Mary Jane's Pa was the offering at the Boyd 9-11. Business was excellent and every one well pleased. The Princess Amusement co. in The Honeymoon Trail followed 12-14. The comedy work is very good and the dancing of the chorus girls was worthy of special mention. Manager Monaghan has Lo 19-21. In Dreamland 23, 24.

The regular season at the Burwood was opened 12 by Jeff De Angelis in his bright musical play, The Beauty Spot, which made an instantaneous hit. The comedy work of the star and also of the other leading members was excellent; the chorus attractive and the costumes bright and appropriate. The Shuberts promise us George Fawcett 19-22. The Blue Mouse 23-25.

Down at the Krug The Girl from the U. S. A. 9-11 proved to be a musical novelty of considerable worth. The co. is above the average. Madyne Shannon as Jack being most popular with the audience. The chorus also made a hit. The Sunny Side of Broadway opened a solid week's engagement 12 to the usual large Sunday audience, and both the play and the co. are proving popular. Coming are The Blind Organist and The King of Bizzmists.

The National Convention of Fraternal Order of Eagles is being held here this week, and our city is crowded to the gates with delegates and their friends, the theatres, of course, participating in the general prosperity.

J. RINGWALT

THE PHILADELPHIA THEATRES

An Important Managers' Meeting—Returning Vacationists Generous Patrons of New Attractions—The Rose of Algeria's Hit—Gossip of the Players.

PHILADELPHIA, Sept. 20.—Sixty owners and managers of theatres outside of Philadelphia and New York city, representing Pennsylvania, New Jersey and New York, met in this city last Thursday and decided that "the time had come when theatre owners and managers should run their own theatres," to use the expression of one of those who attended the meeting. The following officers were elected: President, Charles A. Yecker, Lancaster, Pa.; vice-president, O. B. Hathaway, Middletown, N. Y.; secretary, H. W. Sherer, Johnstown, Pa.; treasurer, V. C. Pence, York, Pa. The directors are: F. Moore, Atlantic City, N. J.; M. Moses, Trenton, N. J.; Frederick Robbins, Connellsville, N. Y.; I. C. Mishler, Altoona, Pa.; O. S. Hathaway, Middletown, N. Y., and George McClumpha, Amsterdam, N. Y.

Speaking of the object of the meeting, one manager, after the meeting, said:

"We represent what is known as the 'one-night stand circuit.' We believe in a protective organisation and its ultimate good to the nation of theatregoers, and when we will have consolidated conditions must improve. There was no discussion of the change of booking policy. It would be inadvisable at this time to discuss that subject, but it is almost certain that our organisation will solve the question of supremacy in the powerful, so-called Klaw and Erlanger syndicate control and the almost equally powerful Shubert 'open door' proposition. It will mean that we may pick what we want for our theatres. Here are the conditions: We live among the people we cater to and know just about what they want in the way of amusement. Every branch of workmen about our theatres is organised, and they practically dictate how many men and who shall be employed, and their wages and hours. Our hands have been tied because the managers lacked an organisation that will stand up against many unjust demands that must be acceded to because of that individual position. We are all honest in our efforts to please the public, for in that is our source of profit on our investment. We want to be in position to book the best productions offered, regardless of their control, and a national body of theatre managers alone will make this possible. We are in dead earnest. It is manifestly impossible for us to be tied absolutely to either the Klaw and Erlanger syndicate or the Shuberts. The one-night-stand houses, to have a full season, require at least 200 productions for their forty odd weeks. Klaw and Erlanger and the Shuberts together cannot give us that many. Some of us run moving picture and vaudeville entertainments when we have no legitimate bookings, but the majority must close when their booking agency fails to fill time. When we have perfected our plans no one may dictate to us."

As guests there were present at this meeting Jacob Wells, president of the Southern Theatre Managers' Association, and George Kent, president of the Western Theatre Managers' Association. They will take up with their organisations the plans of consolidation.

Pleasant weather, increasing business activity, the return of many more people from their Summer's outing, and a good list of attractions, resulted in another prosperous week at the local theatres. Several of them played to capacity.

The Walnut, with The Girl from Rector's, was crowded throughout the week. The play was well liked and could have run for a few weeks longer. This week, The Man of the Hour.

The Master Key drew well at the Chestnut Street Opera House. Some judicious pruning and revising added greatly to its merits. This week, The Florist Shop.

Wilton Lackaye in The Battle ended a successful two weeks' engagement at the Adelphi Saturday night. The play met with general approbation. It was excellently acted, Mr. Lackaye never having appeared to better advantage. This week, The Ringmaster.

Another "holdover" was The Climax at the Broad. It has established itself as a potent attraction, and is being enjoyed by appreciative audiences. It is expected to remain several weeks.

Among plays produced here for the first time last week were My Partner's Girl at the Grand and The River Pirates at the National.

The Rose of Algeria might also be classed as a new play, for in its present shape it differs so greatly from the Algeria produced last season that it is practically a new musical comedy. Algeria was a flat failure a year ago; to-day it promises to be one of the best musical comedies of the season. Apparently Victor Herbert, who wrote the music, felt that failure would be a reflection upon his ability. At any rate, out of Algeria he has brought some of the best music he has ever written. It is charming, full of melody of the most pleasing and attractive character, spirited, bright, catchy. And it was given last Monday night under the most advantageous conditions. Mr. Herbert himself wielding the baton. Principals, chorus and orchestra were completely under his control and seemed imbued with some of his spirit. So, apparently, was an audience that crowded the theatre, for Mr. Herbert was repeatedly greeted with the warmest of applause, which finally ended with a little speech from him. Glen MacDonough has improved the book to a remarkable extent, providing a plot that is tangible and filled with real humor. Lew Fields has given The Rose of Algeria a beautiful setting, a cast of principals that could hardly be improved upon, and one of the most attractive and effective choruses that has ever visited this city. As to the principals, Lillian Herlein, Ethel Green and Eugene Cowles carried off the honors, but William Gaston, James Diamond and Frank Pollock also aided materially in making the entertainment the success it undoubtedly was. This week, The Paradise of Mohamet.

The Orpheum Players last week gave a very creditable performance of In the Palace of the King at the Chestnut Street Theatre. As Dolores Marion Barney displayed her versatility and she met every requirement of the part. William Ingersoll as Don Juan, Sydney Mather as the King, Leah Winslow as the Princess and Henry Edwards as the Jester were most satisfactory. The staging was handsome and appropriate in every particular, rivaling, indeed, the original production by the Viola Allen company. This week, Mrs. Dane's Defense.

A play was put on here this week at one of the principal theatres, which scored an instant success. Crowded houses at the highest prices charged in Philadelphia were the rule. It was looked for two weeks—at least that is what the press notices said the day before the show opened here. Now comes word that it is to be taken to New York at once—that is, its local engagement ended Saturday night and the play will open in New York to-night. I wonder if this change would have been so hastily made if the play had not been a success here!

The new William Penn Theatre in West Philadelphia will probably open to-night as a vaudeville and moving picture house, this policy having been finally decided upon. It is a wise move. Such plays as The Test, with Blanche Walsh in the leading role, which had been originally decided upon for the opening attraction, would hardly prove profitable at the William Penn. The location of the new theatre is not favorable to such productions. As a combination house, presenting first-class vaudeville attractions, as are promised by Manager William W. Miller, the venture ought to prove a profitable one. There will be three performances at 2.15, 7 and 9 o'clock. Rates of admission are 5 and 10 cents for matinees, and 10 and 20 cents for the evening performances, but one ticket will enttile the holder to "come when desired and remain as long as desired."

Captain Clay of Missouri, written by David and Milton Higgins, was last week's attraction at the Girard Avenue, and played to full houses. It had never been given here before, but as Dave Higgins is so well known his name proved a good drawing card. Love is the basis of the story, but politics, racing and some genuine comedy form necessary parts and add greatly to the general theme. It was well acted and staged in a most appropriate manner. This week, The Convict's Sweetheart.

Lyman H. Howe, on Saturday night, completed a most successful engagement of several months with his "travel festival" of moving pictures at the Garrick. It was an education in itself, as well as pleasing and interesting. The regular theatrical season of the Garrick opens to-night with Robert Hilliard in A Fool There Was.

Abe L. Einstein and Walter Schlicter, two well-known newspaper men of this city, have started a booking agency here for the placing of vaudeville and racing acts. A feature of their business will be to introduce local talent to the professional world. The success of their scheme has been made largely possible by the big increase in the number and popularity of the small vaudeville and moving picture houses, whose demand for vaudeville acts they hope to supply.

Mary Quive, sister of Grace Van Studdiford, who opens this week in The Golden Butterfly at the Forrest, will give a complimentary matinee of The Climax at the Broad for her sister this week. Miss Quive is the only woman in the cast of The Climax.

The Yankee Girl, in which Blanche Ring is the star, is booked for the Lyric Sept. 27. This will be the fourth musical comedy that will have been "tried out" at the Lyric in four weeks—The Chocolate Soldier, The Rose of Algeria, The Paradise of Mahomet, and The Yankee Girl in the order named. The first and second named scored decided successes.

Morris Scheck, press representative for the Orpheum Players at the Chestnut Street Theatre, deserves a big share of the success which that organization has attained in this city. The Orpheum News and Programme," which he edits, is one of the best of its kind published in this country. Its main object is, of course, to keep the theatre's clienteie informed as to the plans of the management and personal gossip about the members of the company; but there is, in addition, a lot of "filler" that add to the general merits of the little work. Mr. Scheck is a trained newspaper man, and is still connected with one of our important dailies; but he has never done any better work than that which he has been, and still is, doing for the Orpheum Players.

Cora Robertson, who has scored many successes in England and also in this country on the Keith Circuit, will shortly appear in The Woman Suffragist, an up-to-date sketch, by John G. Collins, a Philadelphia newspaper man. In the course of the act Miss Robertson will introduce songs in keeping with the subject, and a pianologue.

The Man of the Hour, which opens at the Walnut to-night, has in its cast a native Philadelphian, Alma Powell, who was born here and received her early education in this city. She has been playing in The Man of the Hour since its first presentation at the Savoy Theatre, New York.

Henry W. Savage promises that Philadelphia shall have some of his very best attractions this season, several of which have already been booked. The Florist Shop, as stated, begins a two weeks' engagement to-night. A few weeks later we shall have The Gay Hussars. The Love Cure will be another of his offerings, and The Merry Widow will return, the company being the one which is now returning from its successful tour of the Pacific Coast. Madame X is also promised, as has been Miss Patsy. Mary Jane's Pa is booked for a return engagement and time is being held at a local theatre for the new comic opera by Gustave Luders. It is possible, in addition, that we may have a return visit of the English Grand Opera company.

Dorothy Shoemaker, one of the new members of the Orpheum Players, made her first appearance on the stage in Washington, D. C. She is the daughter of Captain C. F. Shoemaker, former Chief of the Revenue Cutter Service, and sister of Commander William Rawle Shoemaker, now on special duty in Washington.

Owing to the illness of the star, Grace Van Studdiford, who was to have opened the season at the Forrest to-night in The Golden Butterfly, it is announced that the theatre will not open until Thursday evening next.

This week's offering at the Grand is Herman Timberg in Schooldays, to be followed next week by The Squaw Man.

Hart's Theatre will present this week Estelle Allen in Princess of Patches, with moving pictures between the acts.

Barney Gilmore in Dublin Dan comes to the National this week. He is a great favorite here.

Invitations have been issued to the wedding of Edgar S. Gross to Simone Bernhardt, a granddaughter of Sarah Bernhardt. The event will be solemnised Sept. 25, in Paris. Mr. Gross was a former resident of this city, but for several years his parents have made their home in London.

JAMES S. SLADE.

KANSAS CITY.

Blanche Deyo Made a Pleasing Blue Mouse—Interesting Bills at All Houses.

Billie Burke appeared at the Willis Wood 9-11 in her success of last season, Love Watches, playing to capacity audiences at each performance. Miss Burke scored such a decided hit when here with John Drew two seasons ago that her return as a star was a most welcome one, as was testified to by the fact that the S. R. O. sign was in constant use during the engagement. While the play is not one of great merit, the audiences seemed well enough satisfied simply to see the charming star smile her way through the four acts and applauded her enthusiastically after each curtain. The production was most attractively mounted, while the supporting co. were capable without exception. Vernon Steele as the young husband of Jacquelin, played by Miss Burke, was well received in the part, while Ernest Lawford as Augarde scored heavily, sharing honors with the star. Other principals included Maude Odell, Kate Meek, Muriel Ashwynne, Stanley Dark, and W. H. Crompton.

Emmet Devoy in his elaboration of the former vaudeville sketch, In Dreamland, was the Willis Wood offering 12-18, playing to very satisfactory business. The play is something out of the ordinary in many ways, and with its many mystifying mechanical effects formed a very entertaining combination. Mr. Devoy plays the leading part in a most spirited manner and was well received. Hermine Stone is featured as Venus and shares honors with the star, while Natalie Jerome and Josephine Haywood handled their parts particularly well. The play was well staged. S. Miller Kent in A Dry Town 19-25.

The Blue Mouse was the Shubert offering 12-18 and, in spite of the fact of its having been seen here last season and an unusually hot spell of weather also, played to good business. Elsa Ryan was announced to play the name part, but was suddenly called to New York and her place taken by Blanche Deyo, who, however, filled the bill excellently. Miss Deyo is well suited to the role and played the part in a rollicking, humorous style that found ready favor. Principals in the support included Milton Taylor, Geoffrey Stein, Harry E. Millard, Inda Palmer, and Caroline Perree. Bert A. Williams 19-25.

John E. Young in the amusing musical comedy Lo was the Grand attraction 12-18, playing to a succession of large and greatly pleased audiences. As Johnny O'Day Mr. Young found vent for much humor, which he dispensed in his own entertaining way, causing frequent laughter and applause. Elizabeth Goodall and Dorothy Brenner shared in the honors of the evening, both being pleasantly remembered from The Time, the Place and the Girl and The Honeymoon Trail, respectively, of last season. An attractive chorus was a pleasing feature, while the staging was quite elaborate. The Golden Girl 19-25.

The Woodward Stock co. put on The Ensign at the Auditorium 12-18, playing to the usual large audiences. Wilbur Higby as Ensign Ben Baird and Louise Carter as Alice Greer handled the leading roles to general satisfaction, receiving enthusiastic applause after each act. Little Marguerite Bain scored heavily in a child's part. Mayme Williams as Dot and Frank Denithorne as Lieutenant Blythe also played their parts especially well. The production was properly staged and costumed. The Mummy and the Humming Bird 19-25.

The Girl from U. S. A., a spirited musical melodrama, held the boards at the Gillliss 12-18 and was well received by good sized audiences. The plot is rather deeply laid for a show with musical tendencies, but was well worked out and capably played. The musical end of the entertainment was also an attractive part of the show. Nadyne Shannon and David Nowlin headed the presenting co. and were well received. Money and Woman 19-25.

At the Century the Washington Society Girls, with Harry Marks Stewart, the comedian, at their head, drew good sized crowds nightly and pleased immensely. The olio was above average. Broadway Gaiety Girls 19-25.

The Golden Crook Extravaganza co. was the Majestic attraction 12-18, opened to the usual big Sunday crowds. A group of Italian opera singers, eleven in number, and a ballet introducing the Modelkys, Russian dancers, were features of the bill.

D. KEEDY CAMPBELL.

SEATTLE.

Edward Hume and Grace De Mar Scored at the Grand—Good Bills at the Moore and Seattle.

At the Moore The Time, the Place and the Girl 8-11 was presented by a capable co. before large and medium houses. International Grand Opera co. 12-18 in Rigoletto, Lucia, Fedora, Rusticana, I'Pagliacci, La Traviata, Il Trovatore, Carmen, L'Amico Fritz, and Aida.

A Knight for a Day 5-11 at the Grand delighted large audiences. It contains many unique features. The hits were numerous, and the wit was original and spicy. The co. is an excellent one. Edward Hume in the title part and Grace DeMar as Tillie Day scored in their respective roles. The Girl Question 12-18.

At the Alhambra Girls 5-11 played to houses averaging fair business. This co. will go direct to Portland, Ore., where it will appear at the Star. Corinne in Mlle. Mischief 12-25.

The Cowboy and the Squaw 5-11 at the Seattle was presented in a thrilling and realistic manner by a good co. before large audiences, which showed their appreciation by frequent applause. In the cast were Clair Sinclair, Anita Allen, Neva M. West, Eva Earle French, True S. Boardman, Edward Kellie, Edw. White and other talent. Same co. in The Factory Girl 12-18.

The offerings during the Summer at the Lois were confined to vaudeville. The new season was opened by the D. S. Lawrence Stock co. in The Squaw Man 8-11, which drew houses averaging good business. Same co. in The Prisoner of Zenda 12-18.

Labor Day, 6, was celebrated with great eclat at the Exposition as Seattle Day and the registered attendance slightly exceeded 117,000. A counter demonstration on the part of the labor unions at Woodland Park somewhat affected the attendance at the Fair. Probably no attraction on the Paystreak evokes more favorable comment than the grand scenic reproduction of the naval conflict between the Monitor and Merrimac, under the management of Sam C. Haller. The daily attendance is large. The Eskimo Village is another attraction that is receiving a great deal of attention by the visitors, particularly since the return of the expeditions bearing the news of the discovery of the North Pole.

BENJAMIN F. MESSERVEY.

SAN FRANCISCO.

Blanche Bates Given a Warm Reception—Some Treats in Store for Valentia Patrons.

The popularity of Blanche Bates was manifested on her appearance at the Van Ness the evening of 6, when an overflowing house was present to witness her return to San Francisco in The Fighting Hope. The audience was the largest and most fashionable of the season. She was constantly applauded and the audience would not submit to anything less than a speech, which she gave in a very pleasing manner. The co. consisted of Milton Sills, John W. Cope, Wedgwood Nowell, Blanche Bates, Loretta Wells. Miss Bates will be seen in this play for two weeks, ending 20.

The Alcazar presented most admirably The Taming of Helen evening 6 and a large audience witnessed the opening. The entire co. is to be commended for the manner in which it was presented. The staging was superb and due to the experience and taste of Fred J. Butler, stage manager. Miss Vaughn and Augustus Phillips played the leads and were well supported by the rest of the co. Bessie Bariscale appeared as a boy and sustained excellently the character. The next play advertised is The Great Divide.

The Valencia was the scene of great enthusiasm during the presentation of The Witching Hour by John Mason and the excellent supporting co. The engagement ended 12. The play to follow is another Shubert production, entitled Going Some 13. Rollin Bond, the business manager for this play, has been in the city a week, making preparations. This play came directly from New York, save one stop made at Denver. On leaving here the Going Some co. will direct its course to Seattle. It is a comedy of college boys and cowboys. The following attractions are advertised to be presented at the Valencia in the near future: Corinne, George Fawcett, Eddie Foy, Charles Cherry, Maxine Elliott, Mary Mannering, Madame Nazimova, James T. Powers, E. H. Sothern, Bertha Galland, Forbes Robertson, William Faversham, Julia Marlowe, Lulu Glaser, Mrs. Fiske, George Arliss.

The Princess had a very excellent attraction in The Yankee Consul, the star of which is Ferris Hartman, an old time Tivoli favorite. This play opened 6 and an excellent business was recorded. With Mr. Hartman are Walter De Leon and Miss Huggins, his wife. They do a song and dance together, which is one of the big hits. Miss Brooke has been retained from the old Princess co., likewise Walter Catlett, Joseph Fogarty and Oscar Walsh. The Blue Moon will replace Yankee Consul 13.

Richard Hotaling, the millionaire amateur tragedian, will appear jointly with Blanche Bates on Friday afternoon 17 at the Van Ness in the curse scene of Richelieu for the benefit of R. L. Stockwell, the veteran actor. This is a benefit that Miss Bates started immediately upon reaching San Francisco as a benefactor to Mr. Stockwell, who assisted her in her early ambition in the theatrical world.

The Girl from Rector's at the Garrick has been doing a S. R. O. business, the papers having advertised the play extensively by commenting upon the suggestiveness of the situations.

A. T. BARNETT.

NEW ORLEANS.

Judge and Jury at the Dauphins—Edna May Spooner a Drawing Card.

Max Figman made good at the Tulane 12-18 in The Substitute, playing to good houses during the week. A competent co. supported the star, but had little opportunity in view of the fact that the work was monopolised by Mr. Figman. Lolita Robertson, Gladys Fairbank Murry, Hallet Bosworth, and Sidney Price were in the cast, and are capable people. The co. were seen in The Old Curiosity Shop 17, 18, and Mr. Figman again proved himself a high-class entertainer. The Soul Kiss 19-25.

The stock co. at the Dauphine put on The Judge and the Jury 12-18. Lonise Vale and William Desmond assumed the principal roles, and their efforts were well received. Thaddeus Gray, Hugh Gibson, W. H. Murdock, and Pearl Gray rendered valuable support. Cumberland '61.

The Edna May Spooner Stock co. at Blaney's Lyric had a good drawing card 12-18 with St. Elmo. Edna May Spooner and Frank H. La Rue playing the leads, both of whom gave fine portrayals of their respective roles. The others in the cast were competent, and the patrons of the house seemed pleased with the production. The Village Postmaster 19-25.

At the Crescent Graustark was presented by a fair co. 12-18. Maurice R. Brierre, Jr., a New Orleans boy, played the principal role impressively, and met with a most hearty and enthusiastic reception. He is handsome and has ability, and much is expected of him by local admirers. Lena Rivers 19-25.

J. M. QUINTERO.

INDIANAPOLIS.

George Arvine Pleased in His New Role—Bills of the Week and Gossip.

English's opened 16-18 with S. Miller Kent in a Dry Town, followed by The Climax 20-25. All on Account of Eliza, the second play put on by the Forepaugh Stock co. at the Majestic, drew large, well pleased houses 13-18. To his many friends and admirers, who are accustomed to seeing him as the manly hero, George Arvine was a surprise and a delight as Frans Hochstuhl. His dialect and make-up were good, and he easily carried off the honors of the performance. Lucille Spinney was charming and winsome as Eliza Carter, the school teacher, and acted the part in a most pleasing manner. Ainsworth Arnold as the lover, son of Hochstuhl, was all that could be desired. As a whole, the other parts were well handled by the various members of the co. The Warrens of Virginia 20-25.

The Isle of Spice, with Herbert Carter, Alva E. Lang, Watson and Williams, Margaret Pelch, and others, played a successful engagement at the Park 13-15. A Female Drummer 16-18. The Rays in King Casey 20-22.

Pearl Charlton Seward, who played the Queen of Darkness in Superba here last week, is a daughter of Mrs. Florence H. Seward, of Franklin, Ind., and during the week stayed at their home there, coming to and from the city on the interurban lines.

Mrs. George Arvine and young son George, Jr., are spending a few weeks with Mrs. Harry Preston Coffin at her home in the Catskills, at Deposit, N. Y. Mrs. Arvine and Mrs. Coffin will join their husbands both members of the Forepaugh Stock co. here the first of the month.

PEARL KIRKWOOD.

AROUND VARIOUS CIRCUITS

The Process of Closing Undesirable Attractions Now Going On—Many Have Been Found Wanting and will Be Succeeded by Better Companies.

Although business everywhere shows a vast improvement over the preceding season it is falling somewhat below expectations. Productions of merit doing good business everywhere, while the inferior ones are slowly, but surely, being weeded out.

Aarons' Associated Theatres.

Franklin Woodruff will go on tour in the Eastern cities, starring in his last season's success, The Call of the Wild. The opening date is Oct. 1, at Bayonne, N. J.

The Southern company of The Final Settlement is reported to have closed.

The Hickman Brothers, who were contemplating playing the Eastern one-night stands, have decided to cancel the bookings already contracted for.

A Yankee Circus, the attraction sent on tour by Jacobs and Beckley, is also reported to have canceled its bookings.

The Burglar is playing to excellent business.

Girls Will Be Girls has been doing a practically capacity business, and reports from Ridgeway, Huntington, and Du Bois, Pa., are phenomenally good.

The Opera House at Leighton, Pa., is now represented by this circuit.

Texas is playing to good business and giving excellent satisfaction.

Joe Hortes is arranging a tour of one-night stands in New York and Pennsylvania in the production entitled The Wandering Musician.

Two companies of St. Elmo, booked by Stair and Havlin, are arranging time over this circuit.

Paid in Full is drawing the same heavy business as before.

American Theatrical Exchange.

The Missouri, Kansas, and Texas Railroad has effected a change in their time tables whereby a train will leave San Antonio, Texas, at 11.50 P. M., arriving at Houston, Texas, 7.35 A. M. This move was made especially for theatrical people.

W. W. Kyle, of Beaumont, Texas, manager and owner of the Kyle Opera House there, is visiting in New York.

Box-office statements at hand from various theatres on this circuit show an increase of 15 to 20 per cent. over last season.

The regular season for the big productions on the circuit opened Sept. 17 at Beaumont, Texas. The attraction was Tim Murphy, with Granstark. The Alaskan, Max Figman, and Adelaide Thurston following.

The theatre at Bay City, Texas, that was partially destroyed by the storm of July 21 has been rebuilt, and is practically a new theatre. It will open Sept. 28 with The Smart Set.

The theatre at Cleburne, Texas, is now being managed by O. S. Bruck.

The State Fair opens at Oklahoma City Sept. 29 for a week, and the attractions during that time will be Tim Murphy and Adelaide Thurston.

Late bookings for Texas and Oklahoma are: Polly of the Circus, Great Divide, Stubborn Cinderella, Honeymoon Trail, Golden Girl, Waltz Dream, and Parisian Model.

Bunt's Southern Circuit, Inc.

J. C. Walker, manager of the Lyceum at Cedartown, Ga., has transferred the management of that house to Carl G. Wall, manager of the Bijou Theatre at Griffen, Ga. Mr. Wall will manage both houses and states he is negotiating for four other theatres.

W. H. Wilson is manager of the new Opera House at South Pittsburgh, which opens Oct. 1.

K. L. Sandlin will manage the new Opera House at Jasper, Fla., now on this circuit.

S. T. Williamson is the manager of the New Empire at Quincy, Ill., to be booked by this office.

Baker and Carpenter have the New Theatre at Newman, Ga., now on this circuit.

The new Masonic Theatre at Ocala, and the new Baird Theatre at Gainesville, Fla., are now booked from this office.

J. M. Parrott, manager of the Opera House at Athens, Tenn., is negotiating for the Read Theatre at Morristown, Tenn.

S. A. Goodloe has taken over the management of the Williamson Theatre, formerly the Olympic, at Williamson, W. Va., and the house was opened Sept. 14 to capacity business by Coburn's Minstrels.

Capacity business with Coburn's Minstrels also marked the opening of the Masonic Theatre, Norfolk, W. Va., on Sept. 15., which is managed by R. R. Roberts.

Bertha Ness in Little Miss Muffett opened to good business Sept. 16 at Allentown, Pa., on the way South, where the attraction is booked over the Burt and Klaw and Erlanger circuits.

W. J. Nodine, manager of Princess of Patches company, reports good business.

Graustark played Georgetown, S. C., Sept. 3, to capacity business. The newspaper criticisms claim it to be the finest performance ever seen in that city. The theatregoing public seem to be of such great proportions and in view of their attendance at the Graustark performance, capital to the extent of $40,000 has been raised for a new opera house.

W. S. Lent, manager of Adelaide Stevens and company in the classical comedy, Between the Acts, announces that a fine cast has been engaged for the production and everything is in readiness to open Oct. 11 at Fredericksburg, Va. They will play the Southern territory over this and Klaw and Erlanger's circuit.

The Heir to the Hoorah opens on Julius Cahn's Circuit Sept. 23 at Long Branch, N. J. It will tour the Klaw and Erlanger and Burt circuits through the South later.

Coburn's Minstrels opened the new Opera House at Welch, W. Va., Sept. 15. L. Morse is the house manager.

Piedmont, S. C., has added another house to this circuit in the new Opera House there.

Manager E. E. Adams, of the Lyric Theatre, Lebanon, Tenn., and Marshall and Dillard, managers of the Opera House at Lewisburg, Tenn., have placed their houses on this circuit.

J. J. Coleman Circuit.

The completion of the Rock Island-Frisco system into New Orleans now enables companies to leave New Orleans in the morning after breakfast and play Opelousas or Alexandria, La., on Sunday. Both towns are very liberal in their views and patronise Sunday performances to a greater extent than any community in the State.

John S. Elder, owner of the Elder Opera House, Clarksville, Tenn., will personally manage that house next season. He has placed the bookings in the hands of this circuit.

The Flower of the Ranch continues to give best of satisfaction and business is correspondingly large.

Charles Hanford has made quite a departure from his usual custom, and the coming season he will produce a modern comedy entitled An American Lord, by George Broadhurst. He will also produce his Shakespearean success, The Taming of the Shrew, and complete productions for each play will be carried with is usual excellent acting company.

During the past week contracts were sent out for The Climax, Grace Van Studdiford, and Joe Weber's Own company.

Will Lock's The Girl and the Gawk company is meeting with excellent business. The reports claim "Fine organization; best of satisfaction." They are booked through Arkansas.

C. A. Patterson continues as manager of the Opera House in Junction City, Ark. He reports excellent prospects, as industrial conditions were never in better shape and everybody has money.

Richards and Pringle's Minstrels are keeping up that fast gait they struck in Kentucky and Arkansas a week ago. They are now in Louisiana, and giving excellent satisfaction to very good business.

Edouard D'Oise will make a most elaborate production of The Merchant of Venice. Every bit of scenery and stage furniture and properties used will be carried by the company. Three men will be sent in advance to boom his coming. Every known and many new devices will be resorted to in attracting publicity.

Plaquemire, La., has developed into a very good theatrical town. Manager Lionel Delacroix has spent considerable money on the Hope Opera House, and it is now a very attractive and comfortable theatre. Sunday performance generally means capacity for attraction of merit.

The Auditorium Theatre, Dyersburg, Tenn., Scott Brothers managers, is represented in New York by this circuit.

The new and beautiful Opera House in Corinth, Miss., which has been tied up in the courts for the past fifteen months, has been leased by E. J. East, who will personally manage it the coming season, and be represented in New York by this circuit.

Nettie Bourne, producing The Woman and a World, is making an excellent impression through Illinois. Her route will be booked by this circuit exclusively. She will be in Arkansas and Louisiana in October.

LOS ANGELES.

Frank Camp Makes Strong Bid for Favor—Dream City Pronounced a Success.

The Squaw Man was the remarkable undertaking of the Belasco forces 6-12; remarkable from the scenic standpoint and the cleverness of the actors. Lewis Stone, who has returned from his vacation, was cast as Jim Carston, and his portrayal of the character was, in the main, quite satisfactory. The best individual work was that of Frank E. Camp in the part of Cash Hawkins. Mr. Camp is a newcomer and if this is a forecast of what may be expected from him he will be a strong favorite. Miss Magrane and Margaret Langham played with correctness, and Dick Vivian and J. K. Applebee made hits in their respective roles of John Applegate and Malcom Petrie. The attendance was excellent and the play will run a second week.

Going Some has finished its second week at the Auditorium, and, although the play was hardly the kind that should have ushered in the Shubert season of attractions, it met with fair success. The piece is a clean bit of comedy, with a Summer air that is quite refreshing, and the co. well selected. The Witching Hour is announced for a two weeks' run 13-27.

Kolb and Dill opened an extended engagement at the Majestic 5 in Dream City, a musical concoction by Victor Herbert and Edgar Smith. Without further ado, be it said that this is the best vehicle the two favorites have ever been seen in. The music is sparkling and contains many songs which will be sung and whistled, and the fun of the piece is evenly divided for all concerned; even Kolb and Dill have not the opportunity to monopolize the stage. Olga Stech is with the co. and has made a decided hit, and the same should be said of Adelaide Harland, who takes a bit of low comedy. Doris Wilson has one of the principal roles, which gives her the chance to use her voice to splendid advantage. The co. is a large one and well selected and freshly costumed. Be it said once more that Kolb and Dill should make a great success in this venture. Sam Loverich, of the Princess of San Francisco, is here witnessing the initial production. He says this will be staged in the northern city for an eight weeks' run.

Strongheart, with A. Byron Beasley in the title-role, is being played at the Burbank to the evident satisfaction of the patrons—that is, judging packed houses to count for anything. Before and After 12-18.

Lillian Burkhart has been engaged to fill a four weeks' contract at the Burbank. She is to take Blanche Hall's place during the latter's vacation and will make her appearance in Lady Frederick 20.

Dustin Farnum in Cameo Kirby appeared at the Mason Opera House for a week's engagement commencing 13.

The Sam S. Shubert Booking Co. has been incorporated in California with a capital stock of $50,000. The incorporators are H. O. Coughlan, Thomas F. Barrett, and James M. Woods.

A Wife's Peril was the stirring melodrama produced at the Grand 5-11 to good houses. Two Nights in a Barroom will follow.

Mr. Morosco has given forth the welcome news that Richard Bennett will return to Los Angeles next June and play an extended engagement at the Burbank Theatre. Mr. Bennett is now at the Belasco, but he will soon appear at the Mason, with Maude Adams in What Every Woman Knows.

DON W. CARLTON.

PROVIDENCE.

Florist Shop Provokes Mirth—Capacity Greets Paradise of Mahomet and The Clansman.

To-night, 13, marked the opening of the Providence Opera House under most promising conditions. A house of capacity size greeted the initial performance of The Paradise of Mahomet 13. The piece abounds in pleasing music and all is well rendered at the hands of a capable co. Mr. Hers contributes the chief comedy role with success, and Mr. Lawrence sings well as the Prince. Adele Ritchie and Vera Michelena sing in good voice, and Eva Davenport is as amusing as ever in a role of her favorite kind. Sam Bernard in The Girl and the Wizard 20-25.

The Florist Shop was given its first Providence presentation at the Imperial 13-18 to a small but very appreciative house. Three hours of solid fun and laughter are woven into the three acts of the comedy, and even after the final drop of the curtain continued applause brought the co. again to the footlights. Lionel Walsh and Richard Sterling contribute the comedy roles with a marked degree of success, and as their respective brides Marion Lorne and Louise Drew are clever and attractive. Adelaide Orton and Nina Morris are also very satisfactory. May Robson in The Rejuvenation of Aunt Mary 20-25.

The Clansman was presented at the Empire 13-18 to capacity houses. Owing to the strenuous efforts on the part of the colored citizens of the city to suppress the continuance of the play the Board of Police Commissioners were conspicuous by their presence at the opening performance to pass judgment. At the conclusion of the play Chairman Luther said for the board that no steps were contemplated to molest the continuance of The Clansman as booked. The play is intensely dramatic and at times borders on the thrilling. The co. portraying the several roles is a competent one, headed by Arthur De Voy as the Clansman leader, who is seen to good advantage in a strong role. John Cooke as Austin Stoneman is entirely satisfactory, and Evelyn Faber as his daughter is attractive and makes the most of her opportunities. One of the bright features of the performance is the work of Joseph Garry, and as Silas Lynch an excellent portrayal is conveyed. The Little Terror 20-25.

Al. Reeves' Big Beauty Show held the boards at the Westminster 13-18, playing to good houses. Prominent in the cast are Al. Reeves, Charles Burke, Edwin Morris, and Loyd Hoey. Knickerbocker Burlesquers 20-25.

Captain Jack Crawford, who is playing at Keith's, in company with Foster Lardner, assistant manager of Keith's, visited the Rockanosset School for Boys and gave them an hour of decided pleasure. At the conclusion of his talk he was shown around the institution and the boys were unanimous in giving him a hearty cheer. If the opportunity presents itself Mr. Crawford will speak to the inmates of the State Prison before his engagement is concluded.

Not being satisfied with the treatment at the hands of the Mayor and the Police Commissioners in granting The Clansman co. to continue its engagement at the Empire, the committee which has been making such strenuous efforts to have the production stopped sought an injunction and retained an attorney to plead their cause before the court. A hearing was held and Justice Tanner laid it on the table for the following day, in order that the plaintiff could have time to prepare briefs. When the case was again brought before the court testimony was heard both pro and con, with the result that the Police Commissioners were upheld in their belief and Justice Tanner ruled that the play could continue as booked.

Owing to the demand for seats at the Empire to witness The Clansman, Managers Spitz and Nathanson have been obliged to advertise an extra matinee for Friday, 17.

HOWARD P. HYLAND.

NEWARK.

Helen Redmond Scores a Hit—A Fun Maker at the Arcade—Olympic Park Closes.

Joe Weber and his merry co. opened their season at the Newark 13, presenting The Merry Widow and the Devil, sharing the honors with Mr. Weber Helen Redmond as Fonia, although struggling with a severe cold, scored a distinct hit. Charles Stine as the Devil, Frank Mayne as the Prince, and Marcia Harris as Elsie Iceberg were all very acceptable. Real credit is due the chorus, for beauty, singing, dancing and costuming. Crowded houses. Robert Mantell 20-25. Wanted by the Police, a regular thriller, was adequately staged and well acted at the Columbia 13-18. Hattie Rempel left a pleasant impression by her discreet acting, and the work of Helena Rappert also was excellent. Other members in the cast who earned applause were Joseph Holicky, Charles L. Danforth, Charles Fogg, Dixie Cameron, Masters Thomas Toner, and Joseph Wilkes.

The Fay Foster Extravaganza co. played to packed house at Miner's Empire 13-18. The feature of the programme was a musical farce called Who Owns the baby. Sam P. Adams, Harry Thompson, Josephine Emery, and Annie Carter in the principal roles.

The Jersey Lilies Extravaganza co. presented a good entertainment at Waldmann's Opera House 13-18. Leon Errol, James E. Cooper, and Fanny Vedder, supported by an excellent co, in Twisted Mixups and A Love Potion.

Manager Mumford presented a laughter provoking farce at the Arcade called His First Lesson, with a cast including Robert J. Fields, Maud J. Musson, Mae Regeart, John Carroll, and Louis Ardmore. The second half of the week was given over to Cole and Maythals, who presented The Music Teacher and The Incorrigible Pupil.

The Aborn Opera co., who have had their most successful season at the Olympic Park, closed with The Bohemian Girl. The revival was accomplished in a manner that resulted in the enjoyment of this beautiful opera. As Arline Blanche Morrison was as charming as ever. Her light and flexible soprano is most admirably suited to the part. As Count Arnheim Harry Luckstone shared honors with the prima donna. George Shields has every opportunity to display his fine bass voice, and was equal to it. John R. Phillips put much expression in his work, and was rewarded by many encores. Hattie Belle Ladd and Phil Branson met all requirements. The patrons of the Olympic Park fell greatly indebted to the Aborn Brothers for the many fine operas presented this Summer.

GEORGE S. APPLEGATE.

LOUISVILLE.

Presentation of The Climax Pleased Macauley's Patrons—General News of the Week.

The much heralded new play, The Climax, was presented for the first time in Louisville at Macauley's 13-18 and proved an instantaneous success. It was beautifully staged and admirably acted by a strong, well balanced co. The incidental music, written by Joseph Carl Breil, was a feature. Business large. Paid in Full 20-25.

The new Masonic for the second week of its season offered the novelty, The Rinz Master, seen here for the first time and scored a hit. It was presented by the original New York cast and was elaborately mounted. The weather was propitious and the attendance excellent. The Rose Mouse opens 20 for three nights.

For the second week of its season of melodrama Hopkins' secured a "real thriller," styled Convict 999, which tested the capacity of the house. Next, Pinky, the Pinkerton Girl.

Hanlon's Superba was the offering at the Avenue 13-15, drawing large business. Advance sale of seats for Beverly of Graustark indicates large business for that attraction, which comes 20-25.

The closing days of the season at Riverview Park are notable ones. The attendance has been very large. Manager Columbus Simons is well pleased with the season's business.

Pearl Seward, a Louisville girl, plays a prominent part in Hanlon's Superba and does it well.

The State Fair, which is being held here, has attracted a large number of visitors, and the playhouses are profiting in consequence. Natiello and his band are furnishing the music at the Fair.

Owen Tyler, the owner of the building in which the Gayety is located, and one of the vigorous promoters of the new house, is a candidate for Mayor at the coming election.

Manager Weed, of the Mary Anderson, expresses satisfaction at the way the season has opened. He has an able assistant in Larue Meffert, who officiates in the box-office.

Prof. George B. Geskins, of May Musical Festival memory, has a project looking to the establishment of a conservatory of music and the erection of an auditorium with a seating capacity of 2,000. The professor is a man of practical ideas and is a cultivated musician.

An event of the week was the formation of a Louisville Theatrical Managers' Association. The seven theatres here are represented, stock in the association being taken by Managers Macauley, Whalen, Bourtier, Shaw, Shriner, Dustin, and Weed. The capital stock is $5,000 and the object "the advancement and promotion of the theatrical interests of Louisville and the encouragement and promotion of co-operation between the various managers of theatrical enterprises, with a view to the mutual profit and advantage of all." CHARLES D. CLARKE.

DETROIT.

New Garrick Proves a Popular Success—Bailey and Austin at the Opera House.

The success of the new Garrick has been fully established. Capacity houses responded during the second week with Louise Gunning in Pixley and Ludee's sparkling operetta, Marcelle, with Jess Dandy and the original New York Casino cast, was the meritorious offering. Next week, Booth Tarkington and Harry Leon Wilson's new comedy, Foreign Exchange, with Percy Haswell and E. M. Holland.

At the Detroit Opera House 13-18 Bailey and Austin endeavored to solve the North Pole controversy in The Top o' th' World. Next week, The Servant in the House.

The Time, the Place and the Girl drew excellent houses to the Lyceum 13-18. Arthur Dunn's original role of Gambler Johnny Hicks is played fairly well this year by George Ebner. Next week, Fluffy Ruffles.

The Vanity Fair Burlesquers provided an excellent bill at the Gayety 12-18. Billie Ritchie and Rich McAllister were featured. Manager Ward entertained the Detroit and St. Louis ball teams on Monday evening. Next, Dainty Duchess.

John H. Perry made good as the comedian with The Cherry Blossoms at the Avenue 12-18. This year's co. boasts an excellent olio. Next week, The Ducklings.

Lincoln J. Carter's thrilling bridge drama of life as it might be in Chicago, The Eye Witness, pleased the patrons of the Lafayette 13-18.

The theatrical season of 1909 and 1910 is now on in full swing in Detroit, and an exceedingly prosperous season is anticipated by all local managers. ELYP A. MARONI.

CLEVELAND.

Artistic Work and Good Bills Please Large Audiences at All Houses.

J. E. Dodson pleased with his artistic work in The House Next Door at the Euclid Avenue Opera House 13-18. The Top o' th' World 20-25.

Foreign Exchange was presented by a good co. at the Colonial 13-18. Percy Haswell, a local favorite, was seen in the leading role. Girls 20-25.

Vaughan Glaser and his excellent co. are holding forth at Keith's Prospect to capacity houses. The Prince Chap will be the bill 20-25. Buster Brown was the attraction at the Lyceum Theatre 13-18. The Red Mouse 20-25.

At the Cleveland The Workingman's Wife held the boards 13-18. On Trial for His Wife 20-25.

The "Plain Dealer" 10 had the pictures of the Euclid Avenue Opera House staff who have served for a quarter of a century or more. They are: Fred Coan, treasurer; Charlie Campbell, doorkeeper; Charles Eatinghausen, electrician; Wallace Russell, stage door clerk; Frank Richardson, engineer; George Snow, advertising agent, and Al. Coan, head usher.

WILLIAM CRASTON.

JERSEY CITY.

The Lion and the Mouse at the Majestic—Moving Pictures at Other Houses.

The Lion and the Mouse drew well at the Majestic 13-18, and the cast is a fine one. Oliver Dead Byron is Ryder and Edith Barker is Shirley Rossmore. Both are excellent, and the support is of the same calibre. My Partner's Girl 20-25. The Virginian 27-Oct. 2.

The Academy of Music is still drawing large houses with good moving pictures.

Keith-Proctor's handsome theatre is doing a fair business with pictures.

WALTER C. SMITH.

IN ROMAN THEATRES

Caruso's Tour of England—A New Review Succeeds—Dutch Life Is Miss Hook of Holland—A Waltz Dream Makes Rome Happy—Italian Authors.

(Special Correspondence of The Mirror.)

ROME, Sept. 1.—Caruso, still the king of tenors, is excessively annoyed with a Milanese paper that has been trying to ruin him by repeating that the great tenor had lost his voice forever and would never be able to sing again. Fortunately, I have received a letter from one of his agents in London who tells me that Caruso's voice is more splendid than ever, and that he is on the eve of undertaking a long tour through the British Isles. During this tour he will travel and be treated like a king wherever he goes. He will travel in a *train de luxe* "made especially for him," writes the agent, and he will be accompanied by his own cook and by several servants, quite in princely style.

Caruso, unlike most singers, is never jealous of another tenor's success. "I am always delighted to hear of a colleague's success," he lately said to a friend of mine. "Another's success," he said, "does not deprive me of a leaf in my own wreath. I wish all tenors the utmost success they can reap." From Aug. 20 to Sept. 20 he will gain more money than an English Prime Minister, and he will be treated more magnificently than any Prime Minister has ever been treated in any part of the world. The tour will begin by a grand banquet.

A satirical review called La Pantaloneide is the greatest novelty and the greatest success of the past month. It includes all the chief events that happen in Rome during the Winter season, together with all the principal people that have taken part in them, and this was a joy and delight to the Roman public. It was a great difficulty not to imitate the Turlupinelde, but the Pantaloneide succeeded in being amusing and original at the same time.

The first act is passed in front of the Roman railway station. A "stage" Englishman comes out and calls for a cab. He is told that the cabbies are on strike, but a guide offers to show him Rome instead of a cab. Other travelers then appear, some arriving, some leaving. There are also women carrying their babies and whatever they possess in bundles. Then an automobile comes on led by an eccentric count, who addresses the crowd and offers to take care of the poor Englishman. In the second act we are in the Piazza Colonna and are shown all that passes there day and night. A vagabond is fined for selling potatoes in a false measure, and that vagabond is "Justice, who has vainly sought a home for years and years." Gay ladies are also in this scene, who complain that their admirers give them too many kisses and too little coin. Pantaleone is here robbed of his last coat. The third act takes us to the Villa Borghese, and there other types of Roman life are introduced to us. Here we see a wild animal cage filled with human beings. There are also sellers of ices and syrups, the aprons of these costermongers being covered with cabalistic signs. Then a crowd of poor people appears following a procession of pretty little houses flying in the air. The people cry, "Houses! Houses!" in allusion to the fact that the poor can find no houses in Rome. A well-known prince then enters and calms the people by promising them all houses within two years.

Dutch Life is our next novelty. Unfortunately it is written by a composer whose name is Rubens, and the press is making fun of him by comparing him to Holland's greatest painter of the same name. The music of this poor musician Rubens is as modest as he is himself. His music is flat as it is easy, and it makes no pretensions to success, and yet the Roman public applauded it here and there. Three or four pieces, indeed, were encored on account of their "homeliness." The first name of this work was Miss Hook of Holland. The subject of this work is better than its music. It shows us a Dutch "kermessa—Dutch customs and Dutch costumes—with their caps, pins and precious embroideries, such as are seen on Dutch peasants, Dutch seamen and sea women. We see also the drinkers, the smokers and the Dutch that please wherever they go, and who so much pleased the Italian writer, De Amicis, who made a poem of his book on Holland. This little work is admirably given and all its success is due to the artists, who really make it a work of art.

There is a company of English dancers here, and they are sending Romans mad with delight at their dancing and their beauty.

The Waltz Dream, by Strauss, is a great success. But this was expected. Strauss name alone is sure to secure success wherever it is heard. It is said here that Oscar Strauss discovered all his pieces in this operetta in some family papers belonging to his father and grandfather, and then he added elegance and sentiment to the old pages he had discovered. The success of the opera surpassed expectation. Even the scenery created a furore.

A curious question has been tried in the Cremona law courts—that is, "If the public has the right to hiss in a theatre." And the answer is that "every one who pays has the right to express his opinions as he will." It is a right, as a celebrated verse says, "that every one buys on entering a theatre." "If hissing is not to be allowed in a theatre," said the magistrate, "then applause, which is much louder, must not be allowed either. If hissing is to be condemned then applause must be condemned." The right of hissing, therefore, is now an established right in Italy.

A dramatic author in Italy considers himself as great as a king. I do not speak of D'Annunzio, who until lately was really the king in the world of dramatic authors. A new work of his made the whole dramatic world in Italy quake. Formerly in France authors sold their works to actors or actresses without the aid of any agency. It was Scribe who founded the Society of Dramatic Authors in 1829. The rights of proprietorship, which till then had been only for five years, were extended then to ten years. Now they are fixed at fifty years. Now the society is studying how to make literary rights perpetual. Alphonse Karr always said that literary property was a permanent property, and he, like Balzac, Lomartine and Vigny, always protested against the injustice of the fifty years' law. But even under the present law French dramatic authors earn enormous sums for their authors' rights. Rostand, for instance, has banked over 750,000 francs due to him for only two of his plays, and this without counting the tours abroad and revivals in Paris. He also has earned over a million of francs on the publication of his plays.

Dramatic writers' rights in Italy are beggarly when compared with those of France, and not one author could live on his writings unless he was employed in some government ministry or had sufficient means of his own to keep him in comparative comfort.

Benelli, however, the author of The Fools' Supper, seems on the way to make a fortune. His play is already touring all over Italy and in some cities in Europe. It will soon reach America. Benelli is now writing another play. At the present moment he is the most successful dramatic writer in Italy. He comes even before D'Annunzio. Dramatic authors are decidedly improving in Italy.

Mascagni has been named head director of all the theatrical performances of the Costanzi Theatre, hoping that this may retrieve the fortunes of the theatre, which have been at a low ebb of late.

S. P. Q. R.

ACTOR'S CHURCH ALLIANCE NEWS.

Local and National Headquarters, 550 Seventh Avenue, New York.

The Brooklyn Chapter held its first monthly meeting this season Friday evening, Sept. 17, in the new quarters, Assembly Hall, corner of Pierrepont and Fulton streets.

A business session was held before the short programme. A prize of two five dollar gold pieces is offered to the member who brings in the most new members during the year. There will also be dancing after each monthly meeting.

The programme consisted of darky songs by Mr. William Mogk, with accompaniments by Mrs. Goree, several songs by Mr. Redell, and a reading by Miss Edith Yeager. Refreshments and dancing followed.

The first church service of the season for the Alliance will be held Oct. 17 at St. Chrysostom's Chapel, Thirty-ninth Street and Seventh Avenue, at 8 P.M. Rev. Sydney M. Ussher, curate of St. Bartholomew's Church, will preach the sermon. The monthly reception will follow on Thursday afternoon at St. Chrysostom's Hall from 3 to 5.30.

ACTORS' FUND FAIR.

The Board of Trustees of the Actors' Fund of America met at the Empire Theatre Sept. 19 to make preliminary plans for the Fund's Fair, to be held next Spring. Charles Burnham was elected general manager of the committee in charge, and an advisory committee consists of Daniel Frohman, Al. Hayman and Alf Hayman. The office of the gentlemen in charge of the preparations will be in the Empire Theatre Building. The fair will be held at the Seventy-first Regiment Armory, at Thirty-fourth Street and Park Avenue, on Monday, May 9, 1910.

GRACE VAN STUDDIFORD ILL.

Grace Van Studdiford arrived in New York from Rochester last Saturday quite ill and went immediately to Dr. Holbrook Curtis, who is now treating the singer for a severe sore throat. The singer was compelled to cancel her appearances in Utica and Rome, N. Y., but it is expected that she will be able to resume her successful tour in The Golden Butterfly in Philadelphia Thursday night.

MISS ELLIOTT ARRIVES TO-DAY.

Maxine Elliott is due in New York to-day (Tuesday) on the *Kaiser Wilhelm II* and will immediately begin rehearsals for her forthcoming tour in The Chaperon. Her supporting company inaugurated rehearsals yesterday at Maxine Elliott's Theatre.

THE NEW THEATRE.

An announcement from the New Theatre last week that a production of Antony and Cleopatra, with Julia Marlowe and E. H. Sothern in the leading roles, is to be made on Nov. 8 is supplemented by announcement of future plays to be produced, as follows: The Cottage in the Air, adapted from "Elizabeth and Her German Garden," by Edward Knoblauch; The Nigger, by Edward Sheldon; Strife, by John Galsworthy, and Sheridan's School for Scandal. Here is the prospectus of the stock company:

The company, when fully organized, will comprise about forty players. Those already assigned to appear in the plays announced include Edward H. Sothern, Charles Cartwright, A. E. Anson, Albert Bruning, Ferdinand Gottschalk, Henry Stanford, Ben Johnson, Rowland Buckstone, William McVay, Charles Balsar, Jacob Wendell, Jr., Pedro de Cordoba, Master John Tansey, Julia Marlowe, Rose Coghlan, Olive Wyndham, Jessie Busley, Mrs. Sol Smith, Beatrice Forbes-Robertson, Beverly Sitgreaves, Thais Lawton, Leah Bateman-Hunter and Vida Sutton. Louis Calvert comes from London to produce the standard dramas and appear in prominent roles. George Foster Platt will be the producer of modern dramas; Wilfred North and Frederick Stanhope, assistant producers; Elliott Schenck, musical director, and Edward Hamilton Bell, art director. The directorate of the playhouse comprises Winthrop Ames, director; Lee Shubert, manager, and John Corbin, literary manager. The acting manager is Edward E. Lyons. The house treasurer is J. F. Shaw.

THE SHUBERTS IN SPOKANE.

SPOKANE, WASH., Sept. 16.—Charles H. Muehlman, until recently manager of the Spokane Theatre, returned from New York last week with the information that the Shuberts will build a playhouse to be known as the Shubert Theatre, in Front Avenue near Post Street, Spokane, at a cost of $200,000. There will be a modern hotel in connection. The building will occupy a site 84 by 142 feet, for which the owners paid $70,000. The house will be modeled after the Maxine Elliott Theatre in New York, but will be larger, having a seating capacity of 1,700. It is expected to have it ready by Jan. 1, 1910, when Miss Elliott and company will open it with a new play. Building operations are to begin at once. Mr. Muehlman will be manager. He said:

"The Shuberts are already spreading out over the Northwest, their recent acquisitions being the new Alhambra Theatre in Seattle, the Auditorium and Curtis theatres in Denver and the Grand Opera House, Salt Lake City, as well as a new theatre being built in Portland. We shall have the best attractions, as the Shuberts are making their reputation on the productions of first-class plays by first-class stars and companies where they have bookings."

The new theatre will be in the heart of the business district. It will be close to all the street car lines and within one block of the Auditorium Theatre, which has become a first-class house. W. C. MCCREA.

MR. BRADY WINS.

Judge Lacombe, in the United States District Court, last Friday sustained a demurrer interposed by I. M. Dittenhoeffer, counsel for William A. Brady, in a suit brought against him by Frederick Curtiss and Gustav W. Schlotterbeck for alleged infringement of copyright of The Dollar Mark. Mr. Schlotterbeck had alleged in a previous application for an injunction restraining the production of the play that Mr. Brady had used both the title and the ideas of a play which he had copyrighted and produced in New Jersey in 1908.

MISS SYLVA'S NEDDA.

At the Manhattan Opera House last Friday night Marguerita Sylva sang Nedda in I Pagliacci for the first time in her career. The music critics received her interpretation on the whole favorably, allowing for the nervousness which was to be expected under the circumstances. She was in excellent voice, and on one point all her hearers were one—that she was a radiantly lovely Nedda, her beauty showing to even greater advantage than in Carmen.

ALICE FISCHER RETURNS.

Alice Fischer will be seen in New York after an absence of more than a year at Wallack's shortly in a new play under the management of Liebler and Company, and called, it is understood, The Fourth Estate.

MANY AMUSEMENT ENTERPRISES.

Certificates of Incorporation Filed with the Secretary of State.

Articles of incorporation for the following amusement enterprises have been filed with the Secretary of State at Albany within a few days: Whitney Opera Company, New York, to acquire and manage theatres and other places of amusements, to provide for stage productions of all description; also to present moving pictures; capital, $25,000; directors, Frederick C. Whitney, Frank P. Wheadon, and Maurice Meyer, New York city. Wallace Amusement Company, Oswego, N. Y., to carry on the business of theatrical proprietors, to employ actors, singers, etc., and engage in the moving picture business; capital, $1,000; directors, Joseph A. Wallace, Charles P. Gilmore, and George Roberts, Oswego, N. Y. Australian Amusement Company, Brooklyn, N. Y., to carry on the business of amusement proprietor; also to deal in moving picture machines, films and supplies; capital, $2,000; directors, Frank Snydam, J. Byrne, and Peter J. Collins, Brooklyn, N. Y. Brooklyn German Theatrical Society, Brooklyn, N. Y., to engage in the theatrical business, stage plays and acquire theatres, opera houses, etc., capital, $1,000; directors, Hugo Felix, Ernest Leuckert, and Carl J. Schreiber, Brooklyn, N. Y. Tompkins Amusement Company, Brooklyn, N. Y., to engage in the amusement and theatrical business and moving picture exhibition; capital, $5,000; directors, Gustav Danzer, Isaac Danzer, Brooklyn, N. Y.; David Blank, New York city. St. Nicholas Moving Picture Company, New York, to own and manage theatres and moving picture shows; capital, $3,000; directors, Theodore Holsten, Richard J. Kronke, and Charles Martens, New York city. The Brooklyn Park Amusement Company, Brooklyn, N. Y., to conduct theatres, opera houses, etc., to encourage and cultivate a taste for music and to acquire all necessary costumes and scenery; capital, $5,000; directors, James Cranide and Dominick Nicolina, Brooklyn, N. Y.; Joseph P. Miller, Brighton Beach, New York. Goodell Bowling Company, Buffalo, N. Y., formed to maintain and operate place of amusement on Goodell Street, Buffalo; also others of a similar character; capital, $35,000; directors, Charles P. Ament, Charles A. Bardam, and Chester E. Ament, Rochester, N. Y. The Fraser Scenic Studio of New York has also been incorporated to take over the business now being carried on by Jennie Fraser, to conduct the business of furnishing scenery for theatrical and amusement companies; capital, $1,000; directors, Jennie Fraser, Carrie May Fraser, and Edgar M. Fraser, New York city. The Albert Weis Theatrical Circuit Company, New York, to own and manage theatres, operate and exhibit plays, dramas, operas, etc.; capital, $1,000; directors, Albert Weis, Sidney H. Weis, and Mortimer Fishel, New York city. Wald and Zeiger, New York, to act as managers and proprietors of places of amusement generally; capital, $4,000; directors, Jacob Wald, Mamie Wald, and Louis Zeiger, New York city. Wyola Theatrical Company, New York; formed to produce plays, operas, etc.; capital, $10,000; directors, Frank Eufelnia, Emory W. Ulman, and J. Lawrence Friedman, New York. Edward C. White Company, New York, to own and lease theatres and produce theatrical plays and musical comedies; capital, $5,000; directors, Mildred Holland, Thomas Adam, and Charles Marks, New York. Sampson Amusement Company, Rochester, N. Y., to do a general amusement business, including moving pictures; capital, $1,000; directors, W. Edward Simpson, Frank I. Simpson, and Henry S. Crabbe, Rochester, N. Y. Pantograph Corporation, Yonkers, N. Y., to deal in and exhibit moving pictures and engage in the business of furnishing supplies of all kinds; capital, $50,000; directors, James E. Stafford, Brooklyn; John P. Regan and George C. Spencer, New York. Buch, costumer, New York, has also been incorporated to manufacture and sell theatrical costumes; capital, $1,000; directors, Simon Buch, Minnie Buch, and Meyer Fritz, New York city.

CURRENT AMUSEMENTS.

Week ending September 25.

ACADEMY OF MUSIC—Italian Grand Opera co. in repertoire—3rd week.
ALHAMBRA—Vaudeville.
AMERICAN—Vaudeville.
ASTOR—The Man from Home—367 times, plus 6th week—42 to 49 times.
BELASCO—Is Matrimony a Failure?—5th week—32 to 39 times.
BIJOU—Commencing Sept. 22—The Intruder.
BROADWAY—The Midnight Sons—17th week—135 to 143 times.
CASINO—James T. Powers in Havana—177 times, plus 51 to 59 times.
CIRCLE—McIntyre and Heath in Hayti—4th week—26 to 33 times.
COLONIAL—Vaudeville.
COMEDY—Walker Whiteside in The Melting Pot—3rd week—17 to 23 times.
CRITERION—Robert Edeson in The Noble Spaniard—1st week—1 to 8 times.
DALY'S—Billy—8th week—58 to 66 times; Tell Tale Heart—4 to 12 times.
EMPIRE—Commencing Sept. 21—John Drew in Inconstant George—1st week—1 to 6 times.
FOURTEENTH STREET—Vaudeville and Moving Pictures.
GAIETY—The Fortune Hunter—3d week—18 to 25 times.
GARRICK—Hattie Williams in Detective Sparkes—5th week—31 to 37 times.
GRAND OPERA HOUSE—Joe Weber in The Merry Widow and the Devil—179 times, plus 8 times.
HACKETT—Such a Little Queen—4th week—25 to 33 times.
HERALD SQUARE—The Rose of Algeria—49 times, plus 1st week—1 to 9 times.
HIPPODROME—A Trip to Japan, Inside the Earth, The Ballet of Jewels—3d week.
HUDSON—An American Widow—3d week—17 to 24 times.
HURTIG AND SEAMON'S—Jersey Lilies.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—The Dollar Princess—3d week—15 to 21 times.
LIBERTY—Lillian Russell in The Widow's Might—2d week—9 to 16 times.
LINCOLN SQUARE—The Witching Hour—343 times, plus 9 times.
LYCEUM—Arsene Lupin—5th week—29 to 36 times.
LYRIC—The Chocolate Soldier—2d week—9 to 16 times.
MAJESTIC—Guy Bates Post in The Bridge—3d week—19 to 27 times.
MANHATTAN OPERA HOUSE—Grand Opera—4th week.
MAXINE ELLIOTT'S—The Blue Mouse—247 times, plus 1 to 9 times.
METROPOLIS—The Motor Girl—105 times, plus 8 times.
MINER'S BOWERY—Sam T. Jack's Own.
MINER'S EIGHTH AVENUE—Jardin de Paris Girls.
MURRAY HILL—Star and Garter Burlesquers.
NEW AMSTERDAM—The Love Cure—4th week—23 to 30 times.
NEW YORK—The Sins of Society—4th week—25 to 32 times.
OLYMPIC—Rice and Barton's Gaiety.
PLAZA MUSIC HALL—Vaudeville.
SAVOY—Margaret Anglin in The Awakening of Helena Richie—1st week—1 to 7 times.
STUYVESANT—Frances Starr in The Easiest Way—160 times, plus 3rd week—18 to 25 times.
VICTORIA—Vaudeville.
WALLACK'S—The Dollar Mark—5th week—34 to 41 times.
WEBER'S—The Climax—97 times, Plus 11th week—82 to 89 times.
WEST END—Charles Richman in The Revelers—15 times, plus 9 times.
YORKVILLE—Wilton Lackaye in The Battle—140 times, plus 8 times.

PROFESSIONAL DOINGS

In the troubles arising from the numerous alleged illegal productions of St. Elmo Willard Holcomb appears to have his pirate opponents worsted. Mr. Holcomb and Vaughn Glaser are determined to protect their interests and have gone about it in no half-hearted way.

Among the arrivals on the *Campania* Sunday were Beatrice Beckley, last season leading woman with James K. Hackett and who returns to again assume that position with Mr. Hackett in Samson, and Lilias Waldegrave, formerly a member of Sir Charles Wyndham's company, and who returns here to play an important role in support of Maude Adams in What Every Woman Knows.

Joe Welch will be one of the bright particular features of Lew Fields' new production, The Jolly Bachelors, soon to be seen at the Broadway Theatre. Mr. Welch is under contract to Mr. Fields for the next three years.

Although there are only seven people in the cast of Paid in Full, exactly sixty-seven are employed by Wagenhals and Kemper in the presentation of the piece. Seven of these remain in New York as understudies and rehearse four times a week, while the five companies that appear in the Walter play require besides the regular cast a manager, advance agent, carpenter, property man and electrician, making twelve all told to each organization.

Hermann Sudermann, who has hitherto been on the blacklist of the German Royal theatres, is to have his play, Strand Children, produced at the Royal Theatre in Berlin, his first production under these auspices since he came under the displeasure of the Kaiser's playhouse management.

Mabel Rowland, who has been absent from the cast of Charles Richman's The Revelers for the past week, has been confined to her apartments, seriously ill. Her physician, Dr. Swan, says that it will be several weeks before he will permit the young lady to again assume her role in the Richman comedy. Adele Rowland, sister of Mabel Rowland, retired from the cast of In Hayti at the Circle Theatre on Saturday evening so that she could devote her entire time to her sister.

Beatrice Forbes-Robertson arrived in town on the *St. Louis* Saturday.

Edouard D'Oize, under the management of Guy F. Gregg, opened in The Merchant of Venice at Weston, W. Va., Aug. 20. George H. Rareshide, for two seasons the Jester in When Knighthood Was in Flower, is playing Launcelot Gobbo with Mr. D'Oize, and Maurice Stewart, recently with Viola Allen, has been signed by Wales Winter for the role of Gratiano. Betts and Fowler have engaged John Bryce to play Antonio with Mr. D'Oize also.

Melville McDowell and Virginia Drew Trescott opened in Terre Haute, Ind., with The Man of the People. The number two company opened same date at Paterson, N. J.

James W. Morrissey was acquitted by the judges of the Court of Special Sessions last week of a charge that he had conducted a business without filing a proper certificate with the County Clerk, in connection with his efforts to realize a fund with which to erect a monument to the memory of the late Joseph Jefferson.

Rehearsals of The King of Cadonia, the English musical play in which the Shuberts are to present William Norris, began last week.

Muriel Hope, of Mary Mannering's company, will read Orestes, to the musical setting of Massenet, with Franziska Heinrich at the piano, at Mason and Hamlin Hall, 313 Fifth Avenue, Thursday evening, Sept. 23, at 8.30 o'clock.

The Golden Gate Professional Club benefit occurs at the Belasco Theatre Sunday night, Sept. 26, and an excellent list of players is announced to contribute.

Nicola Zerola, the tenor who sang at the beginning of the present opera season at the Academy of Music, has been engaged by Oscar Hammerstein under a contract of six years' duration. He will make his first appearance at the Manhattan Thursday night as Rhadames in Aïda and on Saturday night will sing in Trovatore.

Sam A. Meharry and Nina Kepheart are starring this season in Dick Ferris' military play, 'Way Out West. The play was written for Mr. Ferris by Ferdinande Graham.

Anna Little opened her second season with The Devil's Auction at Reading, Pa., Sept. 13.

R. A. Mitchell and Harry Bonnell are in advance of the No. 2 company of Henry Miller's The Servant in the House.

The Matinee Girl company presented Mrs. A. De B. Mitchell, of Los Angeles, Cal., with a gold locket and chain. Mrs. Mitchell had been visiting her daughter, Grace Golson, of the Bryne-Golson players, and had won the hearts of the company.

Stephen Phillips, author of Herod and Ulysses, was declared a bankrupt in London Sept. 11.

Walter Lawrence has now in rehearsal a new play by H. H. Boyd, entitled A Citizen's Home. The piece is in four acts, and Mr. Lawrence holds the rights for America, England, and the Continent.

Eileen Anglin, Margaret Anglin's sister, was a passenger on the *Celtic*, arriving in New York Sunday. She came in time to see Miss Anglin's first New York appearance in The Awakening of Helena Richie.

Manager Joe Jermon is back with The Servant in the House.

Liebler and Company are to use the time at Wallack's Theatre following the run of The Dollar Mark. It has been decided that These Are My People, the sequel to The Squaw Man, by Edwin Milton Royle, is to have its New York production at this theatre. In this play Liebler and Company will stand sponsor for H. B. Warner as a star in his own right. Mr. Warner is now appearing in the principal male part in Foreign Exchange, and will continue in that comedy until rehearsals for These Are My People are called. Another announcement in connection with the engagement of the Royle play is of interest: Alice Crawford, a leading juvenile of the London stage, has been engaged by cable to play the part opposite Mr. Warner.

Guilia Strakosch, daughter of the late Max Strakosch, will play the title-role in The Merry Widow at Brussels in December. The version used will represent Sonia as an American girl.

Lawrence Everett, who has been playing heavies with McPhee's company through Canada, has closed his engagement.

Al. Holbrook, who has just made the productions of In Hayti for Klaw and Erlanger and The Chocolate Soldier for Fred C. Whitney, has been engaged by Lew Fields to take special charge of the rehearsals of Blanche Ring and her company in Hobart and Hein's The Yankee Girl. The new piece will be presented for the first time the latter part of this week in Atlantic City and will shortly be brought into New York.

The Watchers has been chosen as the title for Mary Mannering's new play.

Gladys Hanson has been engaged by Charles Frohman for the leading feminine role for Kyrle Bellew's support in the new Sutro play, The Builder of Bridges.

The Macmillan Company has just published Israel Zangwill's play, The Melting Pot, in convenient book form. Only necessary stage directions are supplied with the dialogue, and the volume has none of the confusing nature of a prompt book copy. It is well printed and substantially bound. The dedication reads: To Theodore Roosevelt, in respectful recognition of his strenuous struggle against the forces that threaten to shipwreck the great Republic which carries mankind and its fortunes, this play is, by his kind permission, cordially dedicated.

Ethel Barrymore's season in A. W. Pinero's play, Mid-Channel, has been announced to open the first week in January.

Anna Held will play a return New York engagement in Miss Innocence at the New York Theatre, beginning Sept. 27.

The Stuyvesant Theatre has undergone much beautifying of late, the latest additions to the decorations of that house being a series of panels to be filled with representations of scenes from Shakespeare's plays. Some of these are being done by Arthur Crisp.

Springtime, the new play for the use of Nell, formerly known as Mabel, Taliaferro, will be first produced in Washington Oct. 4.

Rehearsals of Daniel Frohman's new production, Theodore Burt Sayre's The Commanding Officer, began last week. The cast includes Bruce McRae, Isabelle Irving, Rosa Rand, Frank Carlyle, Edward Martindel, Frederick Watson, Charles Lane, John Gunion, George C. Staley, George Riddell, Phyllis Sherwood, and Gertrude Dallas. The play will open in Baltimore Oct. 12.

Lillian Dorn, a Viennese soprano who has won some little fame in the grand opera field, arrived in New York on the *Kaiser Wilhelm der Grosse*, under contract to sing in one of the Shubert musical comedies.

Homer Barton began his second season in The Man of the Hour at the Walnut Street Theatre, Philadelphia, Sept. 20.

Charles F. Doran, of Independence, Kan., has taken charge of the Beldorf and Airdome. His friends are many and his popularity will go far to insure a successful season at those houses.

Mrs. Hillery Bell, the widow of the dramatic critic, will make her first New York stage appearance as a member of the cast of The Thief, in support of Effie Shannon and Herbert Kelcey at the Grand Opera House next week.

Girl That's All the Candy opened its season Sept. 6 at Lansing, Mich. It is owned by H. P. French and B. M. Garfield, and is styled a musical drama comprising thirty people and a carload of scenery. It opened to a good business, gave good satisfaction and looks like a winner.

The Sins of Society, not having met with the popular approval and patronage expected by its producers, will be withdrawn next Saturday night and will be followed at the New York Theatre by Anna Held in her last season's comedy, Miss Innocence. The outlay on the English drama was very heavy, and it is to be regretted that Brooks and Dingwall had no opportunity to redeem some part of what they spent so generously on it.

Walter N. Lawrence has purchased the American, English and Continental rights for A Citizen's Home, of which H. H. Boyd is the author. The play, which is written in four acts, is described as a domestic drama of current interest and will be produced by Mr. Lawrence in this city some time before the holidays.

Another Dollar Princess company is to be organized by Mr. Frohman. The new company will open in Chicago and play to the Pacific Coast.

At a meeting last week of the Advisory Committee of the theatrical profession of New York, it was arranged to have one member of the committee in each of the fifty districts of the city superintend the costuming of the school children, who are to parade on Saturday, Oct. 2, and to see that all the features of the programme are carried out. Among those appointed were R. H. Burnside, Milton Aborn, Edwin D. Miner, Sargent Aborn, Samuel Gumperts, Ralph Stuart, M. S. Bentham, Harry Muntfort, and Timothy Cronin.

J. P. Kiely, manager of the Nickel, at St. John's, Newfoundland, and Mrs. Kiely celebrated the first anniversary of their marriage on Sept. 11. The occasion was duly honored, the staff—comprising some thirty officials—presenting them with a very handsome solid silver set of table cutlery. In the evening a dinner was tendered the attachés by the happy couple. Joseph Roth acted as toastmaster, and among the toasts was one to THE MIRROR, which was proposed by E. N. Lajeunesse and responded to by L. C. Murphy, this journal's representative at St. John's.

June Congreve, who plays the young Bohemian immigrant wife in the last act of The Bridge at the Majestic Theatre, received one day last week a beautiful red and gray hand-woven shawl which had been a treasured heirloom in the family of Josef Lachosky, of 214 East Eighty-sixth Street, for five generations. With the shawl came a letter explaining that Mr. and Mrs. Lachosky enjoyed Miss Congreve's acting so much that they wished her to wear the shawl on the stage. Miss Congreve now wears her unusual gift, together with a hand-embroidered kerchief of Bohemian texture which accompanied it.

The *Theatre Magazine* for September, in addition to its usual long list of attractive pictures of interest to theatregoers, contains an entertaining article describing the Forest Plays of California, given by the San Francisco Bohemian Club; an account of the Coburn Players' performances of Percy Mackaye's Canterbury Pilgrims; something of the career of that curious stage figure, Charlotte Cushman; an article on "The Gloomy Life of the Understudy," and numerous other reading matter, all well assembled and interesting.

Among the arrivals on the *St. Louis* last week were Alice Gordon, Jane Stafford, and Constance Raymond, three members of Olga Nethersole's company, who spent part of their vacation visiting Miss Nethersole at her Highland home at Braemar, Scotland.

William Faversham has arranged to give three performances of Stephen Phillips' Herod in Albany prior to his appearance in the play in New York at the Lyric Theatre. These preliminary performances will be given on Oct. 21 to 23. The entire production of Herod left New York last Saturday for Boston, to be used for rehearsals of the play during Mr. Faversham's engagement there of two weeks at the Majestic Theatre in The World and His Wife.

Charlotte Tittell has been engaged as leading lady for Olga Nethersole, who announces that during her Baltimore engagement she will give the premiere performance of Locke of Wall Street, by Asa Steele.

H. S. Northrup has been engaged to follow Arthur Byron as leading man in The Ring Master. Mr. Byron is now with On the Eve.

Lew Fields has engaged Louis F. Gottschalk as musical director of his new production, Old Dutch. Mr. Gottschalk was conductor for two seasons of the original Merry Widow company.

It becomes known that Alexandra Carlyle and Joseph Coyne were married on Dec. 3, 1908, although information as to where the ceremony took place is sparse. Both players were last seen on Broadway when Mr. Frohman presented The Mollusc at the Garrick Theatre last season.

News of the Stock Companies

Fort Wayne, Ind., will have a stock company this season known as "Our Own." They will appear at the Majestic on all nights when the house is not occupied by traveling companies. Following are among the members: M. E. Rice, manager; John A. Preston, stage director; Louise Dunbar, Ernestine Mohrle, Agnes Bilal, Lita Vance, Margarette Reels, Irene Reels, Stella Greek, John T. Nicholson, Frank Jones, Frank Tobin, Carl Buckert, Frederick Tillisch, Harry Hayden, and Franklin Goniet, scenic artist.

The new stock company at Scranton, Pa., will open Oct. 4. In the company are Walter P. Richardson, Mrs. and Mr. Frank Beamish, J. L. Todd, Forrest Seabury, Edward Van Sloan, Robert Albert, Olive Eaton, Effie Darling, Myra M. Dean and others. J. H. Doyle, of Percy Williams' Gotham Stock, is to be the director.

Jessie May Hall, of the Trahern Stock company, is taking a short vacation.

The Chicago Stock company opened its road season at Youngstown, O., Sept. 1, after a stock engagement at the Whitney Theatre, Detroit, Mich., of over one hundred performances and eight weeks during the warm weather at Niagara Falls, N. Y. The cast is practically unchanged from previous years, while the list of productions being offered includes all new plays and scenic equipment which is as elaborate as would be expected of the best one-night stand productions. The company is making a feature of Grace George's former success, Clothes, and the press of cities where it has been offered universally pronounce it the most elaborate production ever seen at less than the two dollar prices.

F. E. Dumm, author of A Dry Town, visited Tast Liverpool, Ohio, recently for local coloring for his piece.

Hal Hughes, of East Liverpool, O., has joined the Married for Money company.

Charles W. Terriss has joined the Fort Wayne's Own Stock company after eight seasons with the Chicago, Marlowe, Dearborn, Hopkins, Avenue, Columbus, and Alhambra stock companies.

The Town Sport, a musical comedy-drama by and under the management of Aime Todd, Jr., will open at Tuscola, Ill., Sept. 22. The company is headed by Sam Freis, who will make his first appearance in the night stands. Mr. Freis, although only in his early twenties, has held important places on the rosters of both Forepaugh's Stock company, Philadelphia, and David Hunt's Stock at Chicago. Following are some of the members of the company: Marcella Hamilton, Mamie Bucher, Ravina Ransom, Pearl Lewis, Edwin Earl Crooke, Casey Ransom, Señor Manuel Rivera Bas, Richard Reno, and Charles Wilson.

Will N. Rogers and wife, Leota Clyde, have been enjoying a four months' vacation at their Summer residence in New Philadelphia, Ohio. Mr. Rogers has completed the manuscript of a new play entitled Sweethearts, which will take the road early in November. The persons comprising his company are Samuel P. Phillips, Ben W. Cunning, J. Alex. Madden, Ralph Gideon, R. Defenba, Miss Lena Faro, Leota Clyde Rogers, May Hunter, Will N. Rogers, manager.

W. E. La Rose has joined the Wolfe Stock company at Wichita, Kan., in permanent stock. For the past Summer Mr. La Rose has been leading man and stage director for the Morgan-Pepple Stock company. He was formerly a member of the Bush Temple Stock company in Chicago, Ill.

Changes in the Bert Lytell Stock company at the Baker Theatre, Rochester, include the engagements of Frank Base for characters, Walter Gilbert for juveniles, John Milton for heavies, Ines Buck for ingenues, and Mabel Acker for seconds.

The regular season of the Bush Temple Theatre, Chicago, Ill., opened Sept. 4. A large audience was present to greet the well balanced company. Charles Elliott, who is so well known in Chicago, is the new manager. When We Were Twenty-one, Henry E. Dixey's Facing the Music, St. Elmo, and Strongheart will be among the attractions.

The Nancy Boyer Stock company opened in Wooster, O., to a capacity audience and business has continued large. Miss Boyer is supported by Henry Testa, stage director; Neil Hickey, Ed L. Barton, George Harris, Clifford Hyde, George Sands, John J. Lynch, Ethel Estes, Alma Adams, Sue Gilchell, Estelle Mills, Charles B. Mills, treasurer; Arthur Ludham, advance. The company is booked and managed by H. A. March, Canton, O.

A stock season of melodrama was inaugurated at the Coliseum Garden Theatre, Cleveland, Ohio, on Monday, Sept. 13, when Gypsy Jack, a romantic melodrama, was given. Joseph W. Kane in the title role was well received. The company includes George Monstereet, Jack Grey, Edward Lewis, Jack Martin, Nancy Corwin, Evelyn Forbes, Juliet Zittell and Henriette Mayer. Next week, The Mysteries of London.

A Tonic

Horsford's Acid Phosphate takes when you feel all played out, can't sleep, and have no appetite, refreshes, invigorates and imparts new life and energy.

Out on Tuesday, September 28th

THE MIRROR SPECIAL FALL NUMBER

FORMS CLOSE SEPT. 23, 24 and 25

THE ISSUE DATED OCTOBER 2d, 1909

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One Page	$125	6 Inches	$17.64
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Order and Copy to DRAMATIC MIRROR, 121 West 42d Street, New York

BROOKLYN AMUSEMENTS.

Marie Cahill—Via Wireless—Interesting List of Attractions—New Plays.

Practically all the Brooklyn houses felt the effects of Mardi Gras last week.

Marie Cahill in Betty and the Boys is the attraction at the Broadway Theatre this week. Next week, Joe Weber in The Merry Widow and the Devil.

At the New Montauk Theatre a crowded house greeted Fuld in Full. Next week, Grace George in A Woman's Way.

Frederic Thompson's Via Wireless had its introduction to the patrons of the Grand Opera House. Jack Binns played the role of the operator. Next week, A Knight for a Day.

The Spoon Man was well liked by last night's audience at the Majestic Theatre. Next week, James T. Powers in Havana.

The Lion and the Mouse, with a fine company, was the attraction at the Amphion Theatre last night.

At the Court Theatre, Manager Middleton's offering, Young Buffalo in New York, met with hearty approval. Next week, The River Pirates.

At Poli's Theatre, The Great Divide was presented in good style by the house company. Next week, At Yale.

At the Gotham Theatre the Forbes McAllister company offers A Navajo's Love, to be followed by Human Hearts.

At the Bijou Theatre last night Manager Neiland's second offering met with a hearty reception. The renamed stock company, the Shubert Stock company, appeared in a new drama of high finance, A Man With Too Much Money. At the Crescent Theatre, Willie Collier's forgetful comedy, Mr. Smooth, is the offering of the Crescent Stock company. The County Chairman will follow.

The Columbia Theatre offers two complete changes of bill every week, with high class vaudeville acts.

At the Star, The Gay Masqueraders; at the Gayety, The Rose Hill Folly company; the Empire has The Frolicsome Lambs; the Casino, Dreamland Burlesquers.

Manager W. C. Fridley, of the Majestic Theatre, announces a change of policy at that house. Beginning with the week of Sept. 27 the Shuberts will control the bookings at this house. James T. Powers in Havana will be the opening attraction. The Motor Girl will follow. Manager W. H. Neiland, of the Bijou Theatre, announces that beginning this week, Sept. 20, the stock company will be known as the Shubert Stock company, instead of the Bijou Stock company. Last week witnessed the introduction at the Bijou Theatre of a very superior stock company to the Brooklyn public, as well as the presentation for the first time on any stage of the new romantic comedy, A Royal Roadway. It is the intention of Manager W. H. Neiland to introduce new plays at this house with the author's identity a secret until after the production.

The Princess Priscilla, under the influence of her tutor, Herr Fritzing, a visionary old scholar of socialistic tendencies, flees from the palace to escape the announcement of her betrothal to Prince Henry of Gower. The princess and her tutor seek asylum in a cottage in England, where the princess works hard with the cousins and general health of the village folk by her socialistic teachings. Here Sir Augustus Shuttleworth falls in love with her and, when she refuses him, his mother, Lady Shuttleworth, demands some good reason. The princess makes a sorry showing to the fond mother, who, imagining the worst, starts the circulation of her suspicions. The last act shows a very resilient princess, heartsick and disillusioned of all her socialistic dreams, welcoming with open arms her faithful prince Henry, who has traced her to her tiny cottage. The production and staging under the direction of Edith Ellis, was admirable. Olive Wyndam's interpretation of the princess was charming and forceful. The Sir Augustus of Gaston Bell was a manly portrayal and Maivina V. Longfellow's Emma was worthy of mention. The rest of the cast was excellent and included Aubrey Noyes, George B. Lewis, George Schillinger, Ina Goldsmith, Jacob Selman, Louis Shea, Robert L. Dempster, Clare Weldon, Owen Meech, Mrs. Marion Holcombe, Harriet Rose, George Wood, Lillian Paige and Gerard Bandfield.

Cecil Spooner in her new comedy, The Little Terror, received her usual hearty welcome in Brooklyn at the Majestic Theatre last week. The play, written expressly for her, serves her well. Pictured, the Little Terror, is a waif, with Friends but none old Mag. Roswell De Wolf Bromley, an adopted son, becomes interested in the little outcast, educates her and then discovers that she is the real daughter of old Bromley. The Little Terror quickly adapts herself to her new surroundings. Miss Spooner was a capital Little Terror. Her rendition of the dancing song dancer was excellent. Retta Villiers as Mag Harry L. Donkinson as the older Bromley and Frank Peters as the son supported Miss Spooner capitally as did these also of the company: Darrell Vinton, J. W. Nicholds, John Horne, Cecil Spooner, Richard Purdon, Belle Gaffney, Jean Galbraith, William Pinkham, Edward Dudley, Riecs Scott, Emma Schaardt and Flo Claywood.

The first performance in Greater New York of the rural racing comedy, The Sporting Deacon, a comedy in four acts, by Charles E. Blaney and James E. Garey (Charles E. Blaney, manager), was given last week at the Court Theatre, Brooklyn. Deacon Woodward's love of horses results in his being swindled out of some funds held in trust by him. To recoup his losses and retrieve his good name he has recourse to the horses and they reward him. A love story, involving the deacon's daughter, her cousin, who is in love with, but has wronged another girl, and another young fellow, who finally wins her hand, appeals to the sympathetic. William H. Turner as the deacon carried the performance on his shoulders. The racing scene in the third act scored a big hit. Edith Yeager, a Brooklyn girl, as the daughter of the deacon, gave a good portrayal. Others in the cast were John J. Flanagan, Niel Barrett, Butler Mandeville, Harry Fisher, George W. Williams, Charles Hartley, Frank G. Dillabough, C. F. McCoy, Laura M. Stone, Maud Amanda Scott, Irma Manning and Beth Kaufman.

OCALA'S NEW THEATRE.

Ocala, Fla., which has been without a regular theatre for the past two years, will now have one, thanks to the enterprise and efforts of Messrs. Brown and Yonge. Ground was broken last week and it has been proposed to have a "tag" day during the coming fair of Marion County for the purpose of raising funds for stage settings and seats. J. W. Sylvester, who had charge of the old Marion Opera House, will have charge of this new theatre.

DATES AHEAD.

Received too late for classification.

DANIEL BOONE ON THE TRAIL (Eastern, Charles A. Taft, mgr.): Greenup, Ill., 23, Effingham 24, Centralia 25, Highland 26, Coulterville 27, Chester 28, Sparta 29.

DEVIL'S AUCTION (J. Bard Worrell, mgr.): Staunton, Va., 21, Lynchburg 22, Danville 23, Greensboro, N. C., 24, Winston-Salem 25, Charlotte 27, Greenville 28, Spartanburg, S. C., 29, Asheville, N. C., 30, Greenville, Tenn., Oct. 1, Knoxville 2.

FLINT, HERBERT L. (George L. Manderback, mgr.): Gary, Ind., 20-Oct. 2.

FOR HER CHILDREN'S SAKE (Geo. M. Bosworth, mgr.): Greenwich, Conn., 21, North Adams, Mass., 22, Danbury, Conn., 23, Waterbury 24, New Britain 25, Stamford 27, South Norwalk 28, Middletown 29, Willimantic 30, Fall River, Mass., Oct. 1-2.

FOREIGN EXCHANGE (Liebler & Co., mgrs.): Chicago, Ill., Sept. 26, indefinite.

FRANKLIN STOCK (F. W. Lee, mgr.): Tiffin, O., 20-26, Springfield 27-Oct. 2.

FRIVOLOUS BONNIE (American Amusement Co., mgrs.): Crestline, O., 23, Findlay 25, Mt. Gilead 27, Marysville 28, Urbana 29, St. Paris 30.

GILMORE, PAUL (A. J. Spencer, mgr.): Bellows Falls, Vt., 22, Barre 23, Burlington, 24, Granville, N. Y., 25, Troy 27, Brattleboro, Vt., 28-29, Rutland 30, Glens Falls, N. Y., Oct. 1, Saratoga 2.

GIRL AND THE STAMPEDE (Y. E. Lambert, mgr.): Rock Rapids, Ia., 27 Ellsworth, Minn., 28, Sibley, Ia., 29, Sheldon 30, Orange City, Oct. 1, La Mars 2, Sioux City 3.

HENDRICKS, BEN (A. H. Westfall, mgr.): Milton, N. D., 29, Lagodon 30, Park River Oct. 1, Crystal 2, Walhalla 3.

HICKMAN-BESSEY (F. W. Jenks, mgr.): Dallas, Tex., 20-26, Denison 27-Oct. 2.

ISLE OF SPICE: Brattleboro, Vt., 21, Keene, N. H., 22, Newport 23, Bellows Falls, Vt., 25, Rutland 26, Claremont, N. H., 27, White River Junction, Vt., 28, St. Johnsbury 29.

JUST A WOMAN'S WAY (Sidney W. Pascoe, mgr.): Belvidere, Ill., 21, Freeport 22, Sterling 23, Princeton 24, Ottawa 25, Joliet 26, Dwight 27, Coal City 28, Braidwood 29, Morris Oct. 1, Streator 2.

LILY AND THE PRINCE (Frank Holland, mgr.): Waynesboro, Pa., 21, Hagerstown, Md., 22, Winchester, Va., 23, Martinsburg, W. Va., 24, Cumberland, Md., 25, Myersdale, Pa., 27, Somerset 28, Vandergrift 29, Tarentum 30, Waynesburg Oct. 1, Steubenville, O., 2.

LOST TRAIL (Willis Amusement Co., mgrs.): Shenandoah, Pa., 22, Ashland 23, Pottsville 24, Lancaster 25, Columbia 27, York 28, Harrisburg 29, Lewistown 30, Tyrone Oct. 1, Johnstown 2, Altoona 4.

MINNELLI BROTHERS: Hamilton, O., 19-25, Middletown 26-Oct. 2.

OUT IN IDAHO (Eastern: W. S. Bates, mgr.): Coatesville, Pa., 22, Norristown, 23, Quakertown 24, Allentown 25, Belvidere, N. J., 27, East Stroudsburg, Pa., 28, Bangor 29, Pen Argyl 30, Lehighton Oct. 1, Mahoney City 2.

POWELL AND COHEN'S MUSICAL COMEDY

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Second-hand Soubrette Dresses from $5 up; Wigs, $1 up; Jockey Suits, $2 up; Sing Sing Suits, $3 each; Football Suits (Spalding's) complete, $3. All kinds of costumes made to order, cleaned, dyed, repaired and for sale.

(J. Kent Cohan, mgr.): Hammond, Ind., 19-26, Michigan City 27-Oct. 2.

ROE STOCK (Connie Roe, mgr.): Union Hill, N. J., Sept. 6-Oct. 2.

RUSSELL AND DREW STOCK (R. E. French, mgr.): Seattle, Wash., Sept. 5—indefinite.

SPEDDEN AND FAIGE STOCK (Sam Spedden, mgr.): Alliance, Neb., 19-25, Lead, S. D., 26-Oct. 2.

STRONG, ELWIN (Walter Savidge, mgr.): Bloomfield, Neb., 28-Oct. 2, Wayne 3-7.

'WAY OUT WEST (L. A. Meharry, mgr.): Dogden, N. D., 27, Anamoose 28, Harvey 29, Minnewaukon 30, New Rockford Oct. 1, Carrington 2.

WHITE SQUAW (White Squaw Co., mgrs.): Woonsocket, R. I., 21, Brockton, Mass., 22, Newport, R. I., 23, Worcester, Mass., 24, Fall River 25, New Bedford 27, Rockland 28, Gloucester Oct. 1, Nashau, N. H., 2.

YONDER STOCK (S. M. Yonder, mgr.): Richmond, Ind.—indefinite.

YORKE AND ADAMS (B. E. Forrester, mgr.): Meridian, Miss., 27, Jackson 28, Vicksburg 29, Hattiesburg 30, Gulfport Oct. 1, Mobile, Ala., 2.

THE RECORD OF DEATHS.

Henry Lohman.

Henry Lohman, who played two minor roles in the Such a Little Queen company at the Hackett Theatre, died Thursday afternoon between the matinee and evening performances at his rooms on Eighth Avenue. For a week Mr. Lohman had not been well, but continued to play his part. Shortly after the Thursday matinee Mr. Lohman had an acute attack of peritonitis and died. His brother, with whom he lived, failed to notify the theatre, and as a consequence the play was delayed Thursday evening while a callboy was sent to summon Mr. Lohman. Two stage hands played his parts at the Thursday evening performance.

James Leslie Schonberg, formerly electrician for the old Park Theatre, on Fulton Street, Brooklyn, when that playhouse was under the management of the late Colonel Sinn, died at his home, 530 Nostrand Avenue, that borough, on Sept. 8 from typhoid fever. Mr. Schonberg was stage-manager for the Fulton Theatre when it opened and during the last Summer held the same position for Morrison's vaudeville house at Rockaway Beach. He was born in Brooklyn on Nov. 8, 1864. He was a member of Anglo-Saxon Lodge, F. and A. M. His wife, two sons, and a daughter survive him.

Mrs. Hattie Tomlinson, the mother of Mrs. Logan Paul, the latter well known in the profession, died at her home in Philadelphia, Sept. 7, aged sixty-two years. Within a period of three months Mrs. Paul has mourned the deaths of her grandmother, her father, her mother and an aunt. She has been the recipient of many expressions of sympathy from her fellow players.

James J. De Barry, son of the late Colonel James J. De Barry and Catherine De Barry, died suddenly at Brooklyn, N. Y., on Sept. 2. Katherine De Barry, the character actress, is his sister. He was a member of the American Theatre Stock company for two years, and also a member of Selma Herman's company for a like period.

Leonard Dixon Cole, who was killed in an automobile accident at Brighton Beach race track on Aug. 27, was a son of Mrs. Bernard Leatt (Lillian Tyce). He was twenty-one years old.

Madame Ines Fabbri-Muller, famous a generation ago as a prima donna, died in San Francisco on Aug. 30 of paralysis. She was eighty years old.

Helene Rosenthal Flagg (Helene Hyle) died Sept. 9 at her home in Rye, N. Y. Her last appearance was with Law Welch in The Shoemaker.

Mrs. Dexter Nason, the mother of Frank W. Nason, the theatrical manager, died at her home in Dexter, Maine, Sept. 15, aged seventy years.

Mrs. Catherine MacNabb, mother of Francis Carlyle, the actor, died suddenly at Hartford. Since the death of her son, George MacNabb, she had been in declining health.

L. A. Kempton, owner of the Kempton Komedy kompany, died Aug. 22, at his home in Denver.

Born

BAILEY.—A daughter to Mr. and Mrs. John F. Bailey (Dean Taylor), on Aug. 23, at Manistee, Mich.

MAGRANE.—A daughter to Mr. and Mrs. T. Aston Magrane, at Detroit, Mich., on Aug. 29.

JENKINS.—A daughter to Mr. and Mrs. Homer F. Jenkins (Cecile Elliott) on Aug. 28.

O'RORK.—A son to Mr. and Mrs. Leo O'Rork (Ella Keyes) at Sayville, L. I., on Aug. 15.

WILSON.—A son to Mr. and Mrs. Walter Wilson (Sarah Gibney), at St. Louis, on Aug. 30.

Married.

ANDREWS—FREDERICK.—Frank M. Andrews and Pauline Frederick, at Jersey City, N. J., on Sept. 8.

BOYER—BARLICH.—George A. Boyer and Ethel Barlich, at Los Angeles, Cal., on Aug. 12.

BRYANT — STATER. — Eugene Bryant and Leona Stater, at Girard, Kan., on Aug. 14.

CUMING—LIVELY.—Edna S. Cuming (Toby Craigo and Daniel O'Connell Lively, at Dallas, Tex., on June 19, 1909.

HAWTHORNE—MULKINS.—Frederick L. Hawthorne and Katherine Mulkins, at West Chester, N. Y., on Sept. 1.

KENNEDY—WILLIAMS.—James Kennedy and Fern Williams, at Currier, Ill., on Sept. 8.

MYERS—STRAUSS.—Samuel J. Myers to Flora Strauss, at Shreveport, La., on Aug. 25.

M'ELHENEY—MARTIN.—John Francis McElheney and Ave Maria Martin, at New York, on Sept. 15.

TURK—BARTHOLOMAE.—William Turk and Lillie Bartholomae, at Newark, N. J., on Sept. 2.

Died

CONDIT.—Edwin E. Condit, at La Junta, Colo., on Sept. 4.

COQUELIN.—Madame Benoit Constant Coquelin, at Paris, France, on Aug. 26.

DE BARRY.—James J. De Barry, at Brooklyn, N. Y., on Sept. 2.

FABBRI-MULLER.—Madame Ines Fabbri-Muller, at San Francisco, on Aug. 30. Aged 80 years.

FITCH.—Clyde Fitch, at Chalons-sur-Marne, France, Sept. 4, aged 44 years.

GAGG.—August W. Gagg, at Islip, N. Y., on Aug. 25, aged 49 years.

GRANGER.—Mrs. W. F. Granger (Fanny L. Quick), at Monticello, N. Y., on July 20.

GRASSY.—Charles Grassy, at Brooklyn, N. Y., on Aug. 15.

GRIFFIN.—E. W. Griffin, at Omaha, Neb., on Aug. 16.

HART.—Joseph ("Joe") Hart, at New York city, on Aug. 19. Aged 70 years.

HELD.—Oscar E. Held, aged 31, at Newark, N. J., on Sept. 8.

HOFFMAN.—Richard Hoffman, at Mt. Kisco, N. Y., on Aug. 17. Aged 78 years.

LANPHEAR.—A. L. Lanphear, at Chicago, Ill., on July 21.

LEWIS.—Mrs. F. E. Lewis, aged 55, at Post Falls, Ida., on Sept. 1.

NASON.—Mrs. Dexter Nason, at Dexter, Maine, Sept. 15, aged 70 years.

SCHONBERG.—James Leslie Schonberg, at Brooklyn, N. Y., on Sept. 8.

SMITH.—Donald Smith, at Middletown, Conn., on Aug. 23.

TOMLINSON.—Mrs. Hattie Tomlinson, in Philadelphia, Sept. 7, aged 62 years.

WARNER.—Harry B. Warner, at New York city, on Aug. 28.

Have good proposition to make to robust character actor; can play "Falstaff." Reno Spencer, Mission, o*o.

DENVER.

The Van Dyke Stock Company Made Good Impression at the Curtis—Next Week's Bills.

There was little of interest the week of 5-11, with Elitch's closed, the Broadway dark and nothing new at the other theatres.

Billie Burke will be seen in Love Watches at the Broadway 13-18. The Third Degree follows.

Lena Rivers pleased two large audiences at the Tabor Sunday, 12. Emma Bunting was entirely satisfying in the name part. It will doubtless draw good houses all week. The Honeymoon Trail 19-25.

The members of the Van Dyke Stock co. at the Curtis made an excellent impression their opening week. The Girl and the Bandit is the current offering. The Girl I Left Behind Me next.

Lakeside will be open only on Saturdays and Sundays until 26, when this popular resort will be closed until next Summer. This, its second, season has been a great financial success.

The Philippine Constabulary Band gave six delightful concerts at the Auditorium 10-12.

Senor and Madame Sobrino will appear in concert at Trinity Church 14.

MARY ALKIRE BELL.

TOLEDO.

The Valentine Opens with Minstrelsy—Fluffy Ruffles at the Lyceum.

The Valentine's regular season opened with Primrose's Minstrels 11. Business was only fair, but they seemed to please thoroughly. "Happy" Jack Gardner received a perfect ovation both in the parade and the performance. He does the same act that has brought him fame ever since his entry into burlesque and minstrelsy. The bicycle act of the Mosbers was the star feature of the olio.

Florence Gear in Fluffy Ruffles pleased the Lyceum patrons 12-18. There was not a dull minute in the whole performance, and the musical numbers were catchy and well rendered.

At the Empire, the Dainty Duchess Burlesquers.

C. M. EDSON.

LETTER LIST.

Members of the profession are invited to use THE MIRROR *post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cents. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars, postal cards and newspapers excluded.*

WOMEN.

Allen, Ruth, Lillian Albertson, Mrs. Claude Amsden, Florie A. Allen, Mary Ayer, Eileen Adair, Maybel Atkinson, Thelma Anglin.

Battelle, Nellie, Sopha Brandt, Helen Blake, Spring Byington, Marie Baxter, Dolly Belmont, Mrs. Jack Brum, Mae Butterworth, Phyllis Bostwick, Leah Baird, Violet Barney, Alma V. Blake, Sally Boyd, Mabel Bradford, Jessie L. Bulger, Marie Bryan, Katheryn M. Brand, Myra C. Brooke.

Cloudman, Dorothy, Florence Craig, Mrs. J. P. Clark, Mirian Carson, Mrs. Robt. Conness, Anna B. Caldwell, Lucy Conklin, Josephine B. Carmody, Catherine Crawford, Marion Carleton, Marie Clarke, Carol Caroll, Kitty Cheatham, Moline Campion, Clara J. Castleton, Eloise M. Clement, Irene Chandler, Jossta Clement, Mrs. M. B. Curtis, Ethel Clifton, Mrs. Harry Cowley, Hilda Cameron, Olive J. Cox, Isabelle Coe.

Duncan, Virginia, Ada Delmore, Louise De Varney, Lillian Day, Sarah Dwyer, Dolly Daley, Mrs. W. Dale, Margaret Dills, Jeanette Dupree, Dorothy Dempsey, Mrs. Jno. A. Davidson, Mrs. E. B. Den Pru, Beth Desmore, Margaret Dale, Sadie Drew, Ida M. De Campage, Isabel D'Armond.

Edwards, Helen, Mrs. Chas. P. Elliott, Rose Eytinge, Mary Enos, Mrs. Wm. C. Elliott.

Fralick, Lulu, Fay C. Fairchild, Anna Ford, Lillian Franklin, Grace Fleming, Estelle S. Faussette, Beth Franklyn, Virginia Foltz, Carolyn Friend.

Glover, Edna, Helen Grantley, Carrie Glover, Marie Gebhardt, Maude E. Golden, Rosa Gibson, Mrs. T. S. Guise, Lilla Gates, Ethel Gray, Jane Grey, Marie Givin, Wilma Gilmore, Amelia Gardner.

Hatch, Gertrude, Bessie Howard, Avery Hopwood, Mrs. J. W. Hartman, Georgia Harvey, Ethel Harboro, Gladys Holt, Klara Hendrix, Violet Herbert, Mrs. David M. Henderson, Effie Hamilton, Rose Howes, Mrs. Gus Hogan, Rose Howe, Daisy Howard, Bessie Hawthorne, Elisabeth Hunt, Christine Hill, Mrs. Rob't Hartigan, Alice Haynes, Charlotte Huntington, Maud Howard, Hazel M. Hall.

Ireen, Edyth Florence Ingersoll.

Jackson, Lola B., Doris C. Jordan.

Kayne, Attalie C., Kitty Kyle, Mrs. S. W. Kyeldsen, Maym Kelso, Freda Klingel, Willette Kershaw.

Lewers, Jessica, Hope Latham, Grace Lind, Edith Lennox, Irma Lehman, Willwell Lavender, Dolly Lee, Jeanette Lowrie, Bessie Lee, Marie Leonard, Emily V. Lytton, Marion Langdon, Mrs. J. D. Lellingwell, Mercy Lawrence.

Margaret, Louise, Ethelyn P. Moore, Lucille Mearlak), Florence Malone, Maud Maurer, Helen Mercat, Miss D. L. Morris, Esta May, Fern Melrose, Sadie Martinot, Minerva Bessie Merrill, Japie Murdock, Elizabeth Miller, Frances A. Matthews, Rose B. Mitchell, Marie Martell, Mattie March, Elisabeth Morgan, Elsie Marriam, Gertrude A. Morrell, Isadore Martin, Margaret Moore, Gussie McGill, Josephine Mack.

Nelson, Charlotte, Hortense Nielson, Darritt Newton, Nellie V. Nichols, Mary Nash, Alice Nielson.

Overbury, Mrs.

Paige, Avis W., Mrs. Frank Paige, Madge Pierce, Antoinette Perry, Ines Plummer, Lyda Powell, Hilda Packard, Pauline Potter, Inda Palmer, Mrs. Von H. Polhill, Pauline Paull, Payton Sisters.

Russell, Ines, Louise Reed, Adele Remington, May Richards, May Roberts, Helen Raming, Day O. Ray, Isabelle Reber, Miss K. Raynore, Isabel M. Richards, Frances Reid, Ida B. Rich.

Shelby, Nora, Mrs. A. M. Sargent, Minnie Steele, Mrs. Scharch, Grace Sassler, Florence Smyth, Josie Sadler, Eleanor C. Saunders, Hattie Stienhardt, Amy Shaffer, Mabel Spinney, Marguerite Snow, Vera Stetson, Edith Shayne, Marguerite Sylver, Sherry Snyder, Mrs. S. Alice Stratton.

Taylor, Bessie, Alice Thurgate, Ivy Troutman, Leona Thurber.

Von Buesing, Fritzi, Mrs. A. H. Van Buren, May Vokes.

Wilson, Bertha, Josephine Wilfred, Stella B. Weaver, Morva Williams, Mrs. Wm. Wolff, Mrs. Tom Waters, Keith Wakeman, Reta Winston, May Watson.

Young, Florence L.

Zeigler, Anna.

MEN.

Alexander, Chas., Jas. F. Ayers, J. M. Allison, Harry Allen, Sam E. Allen, Him Allen, Lee Allen.

Boulden, Howard, B. Barbaretto, Arthur Buchanan, David Braham, Bert Baker, Lou Blandon, Geo. Bogues, Clair Roybeld, Francis Bonn, Chas. W. Browning, H. R. Batchlor, Jos. H. Benner, Carroll J. Barrymore, J. H. Bradley, Edwin Boring, Jno. A. Bishop, Edward Beckett, W. J. Benedict, Ernest Brinkman, Walter A. Bohne, Thurlow Bergen, Frank Buoman, Bellman and Moore.

Cummings, Ralph E., Jas. Cooley, Clinton T. R. Clay, Harry S. Coleman, Harry Cowan, Walter Craig, Jno. F. Crawford, E. C. Collins, Edmund B. Carns, Harold Castle, Wm. C. Camp, Jno. C. Connery, Frank Chapman, Arthur E. Claire, C. F. Collins, J. W. Crane, Jno. Conlon, Rob't I. Carter, Alf Cahill, Billy Clifford.

Dreisbach, Wilheim, Harvey Denton, Jos. Di Diego, Maurice Darcy, Oscar Damon, Wm. L. Dockstader, Wm. J. Doyle, J. Roger De Coverly, Chas. de Argentage, Rob't Daily, Lee Debold, Jno. T. Dewyer, Harry L. De Vere, Fred Darling, Edw. De Corsia.

Eaton, Elwyn, Saltz Edwards, Wm. Eilseler, Chas. E. Evans, C. W. Elliott, Frank Elliott, Lorne Elwyn, Jno. W. Early, Julian L. Estrange, W. E. Elmendorf.

Friel, Thornton, Alec B. Francis, Douglas Flint, Edward Favor, Bernard Fairfax, Hugh Fay, Frank V. French, Geo. H. Flood, Dave Ferguson, Geo. O. Farrell, Cliff Franklin, J. C. Fischer, the Fadettes.

Gardner, H. D., Geo. Grandiro, Jas. Gordon, Will F. Granger, Gilbert Gregory, Morrie M. Grahame, R. E. Graham, Lawrence V. Gilbard, Wm. B. Goodall, W. W. Gill.

Hurley, Arthur, Lucius Henderson, Percy Helton, Harry Holliday, Jno. Higgins, Thurston Hall, Carl Hoffman, Auron Hoffman, Jerome Hayes, Sidney Herbert, H. S. Hall, Harry Hawkins, W. E. Holmes, Al. C. Henderson, F. C. Holmes, Lew Hawkins, G. J. Harvey, Louis Harrison, Wilbur Hudson, Jas. Hill, Harold Hartsell, Jno. E. Henshaw, Jno. C. Hanson, Austin Huhn, Ross H. Harper, Walter S. Hale, Ben F. Higgins, Jos. Heming.

James, E. Dudley, Keene Irwin (telegram).

Jaques, Alf. E., Spencer Jones, Victor E. Johns, Harry L. Jackson.

Kelly, Walter, J. F. Kusky, A. S. Kent, D. G. Kimberly, C. L. Kelly, Ed T. Kerr, Jas. Kennedy, J. Henry Kalker, Ed. Kreyer, Robt. E. Keane, Frank Kilday, Frank T. Kintzing, Claude E. Kimball, Karp and Barnes, Phillip Kelly.

Lally, E. B., Miron Leffingwell, Harry Long, C. Lightner, Wm. H. Lewis, Morris Lambert, Ollie Lawrence, Max Lassen, Chas. A. Lindhom, Ben J. Lewis, Percy H. Levin, Geo. W. Lusk, Harry La Van, Wm. Lennon, Cecil Lean, Neston Lennon, Will J. Love, Russell Lennon, Harry B. Linton, R. D. Leader, Fred E. Lewis, Monroe, Robt., Baker Moore, Carl Marwig, Leslie Morosco, Francis Morey, Norbert A. Myles, Sam C. Morris, Chas. A. Mason, Jas. Maguire, Thos. J. Molloy, Walter Marton, Burton Mallory, J. W. McKinney, Kenneth Donald McKenzie, Kenneth McClennan, Frank McEntee, Jas. B. Mackie, Wm. McVay, Henry McCardle, F. J. McCarthy, T. J. McGrane, Lawrence B. McGill, Bert McPhail, B. J. McOwen, Georgie Mack, W. McKay, Harry McBride, Walter McMillan, Harry McCormick.

Newman, C. D., Tom Nawn, V. L. Newman, Bernard Nave.

Oliver, Frank, Eugene O'Brien.

Peyser, Louis, Jno. Prescott, Frank Pinto, G. Alt. Perry, Wm. H. Penn, Sydney Price, H. C. Perry, Jack Petty, Dayton Payne, F. A. Pemeta, Wm. Pete, Harry Powell, Hal E. Parker, C. A. Potchin, Powers and Wilson.

Rhodes, Harrison, Sydney E. Rigg, Hamilton Revelle, Frank Reicher, Ralph Rollins, Dean Raymond, Geo. R. Raymond, Geo. H. Raveshide, David Rahneb, Eugene Reed, Alb. Roberts, Lee Reeves, Robt. B. Regerries, Jno. Riversdale, Jack A. Rose, Jack Raynes, Cyril Raymond, C. L. Robinson, Walter H. Reynolds, Chas. E. Russell, Sid Reilly, Pat Reilly, Hartman Roeder, E. J. Rich, Wm. Raymond, Phillip Robson, Frank Rowan.

Sale, Chick, Arthur W. Shaw, P. B. S. Shaw, Karl Stall, Henry Seyfried, Jas. Francis, Sullivan Ralph Samone, Ross Snow, Geo. S. Starling, Clark Silvermail, Morton Setter, Frank P. Stone, Monroe Salisbury, E. R. Simmons, Harry Schroder, Jas. A. Sambrook, Alb. Stelner, Henry Sherwood, Alf. Sidwell, Matt Smith, Harry W. Smith, A. J. Sharpley, Fred Schwartz, Wm. Sheean, Carlisle Shelby.

Terry, F., Harry D. Turner, Fred L. Tiden, K. Toskanini, Eugene W. Tapping, C. T. Terry, Howard P. Trenton, Argyle Tully, Claude Thardo, H. Lee Tally.

Van Buren, A. H., E. C. Vesina.

Wigley, Harry, Elmer Walters, Henry Warwick, J. Alb. Wallerstedt, Eugene West, Ben F. Walcott, C. H. Williams, A. R. Wallace, Chas. Walcot, T. W. Wilson, Sam B. Wilson, Geo. Wallener, Chas. D. Wilson, H. W. Wilson, Wm. Winter, De Forest West, W. B. Walton.

Young, Walter.

REGISTERED MATTER.

Clara Paulet, Mrs. J. W. Early, Dorothy Dane, Mrs. Martin A. Somes, Franklin Whitman, Ernest Franconi, Sidney McCardy, Jas. Corte, F. A. Demerest, Harry S. Sheldon.

NOTES OF VARIOUS ACTIVITIES

Grace Atwell has won success in her preliminary starring tour in La Belle Russe and Divorcons. These widely different plays demonstrate the artistic ability she possesses to a marked degree.

Kirk Brown, who is always seeking to add to the strength and variety of his repertoire, has secured Classmates, and will do this well-known success during the coming season.

Harry Mainhall is playing Bristles in A Dry Town with success.

Ada Boshell, who has been playing a successful season at the Chestnut Street Theatre, Philadelphia, closes with that organization on Sept. 25, and will return to her home in New York. She has not completed her plans for this season.

Hilda Thomas, so long a vaudeville artist of deserved popularity, is making a success, according to out-of-town critics, as Tillie Day in A Knight for a Day.

C. B. Power, sporting editor of the Pittsburgh "Gazette-Times," is now acting as the chief of the publicity department of the Harry Davis' enterprises, and is proving that he fully understands the work. Eugene L. Connolly, who is the chief, is spending a well earned vacation and will, no doubt, return greatly benefited by his sojourn.

Gertrude Perry is filling her second season as Princess Yetive in Graustark, playing with the Central company. The press all along the route have enthused over her performances.

A splendid array of evening gowns will be found in the stock of Mrs. Cohen, 620 Sixth Avenue.

The T. A. Hall (People's Theatre) at St. John's, Newfoundland, is fully equipped for theatrical performances. It has a good sized stage, scenery, etc., and a seating capacity of 1,350. Correspondence is invited as to time and terms by T. J. Rolls, manager, Premier Club, St. John's, Newfoundland.

Fascinating Flora, as produced at the Casino, this city, including scenery, costumes, effects, etc., is offered for sale by K. H. Burnside, care New York Hippodrome.

The Fall term of the American Academy of Dramatic Arts will begin Oct. 26. Catalogue and particulars may be secured by applying to the secretary, Room 141, Carnegie Hall.

With home comforts, hotel service, and within walking distances of all theatres, apartments are offered in Boston to visiting professionals at 60 Batavia Street, near Symphony Hall.

W. V. Turley, who has been editing and managing "The Pilot," a Southern journal devoted to amusements at Atlanta, Ga., has tendered the owners his resignation, to become effective Oct. 1. Mr. Turley is considering an offer from the Empire Theatrical Exchange to take the management of their dramatic department, as well as a proposition to conduct a theatrical paper in New Orleans.

BUSINESS DIRECTORY

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THE MOTION PICTURE FIELD

LICENSED FILM REVIEWS

NUMEROUS STRONG SUBJECTS RELEASED LAST WEEK.

Biograph's "Broken Locket" the Most Prominent—Pathe's Story of a "Mountebank's Son" a Strong Film—Edison's "Little Sister," Kalem's "Story of a Rose" and Vitagraph's "Little Father" Excellent Issues—Good Comedy Subjects by Essanay, Lubin and Edison.

Last week witnessed the release of another group of very strong picture subjects, and the general average of all the releases was high. The film standing out most conspicuously is Biograph's Broken Locket, a picture of unusual merit. Close to it as an effective subject is Pathe's Mountebank's Son. Edison's Little Sister is worthy of warm praise, as is also Kalem's Story of a Rose and Vitagraph's Little Father. The week was strong in comedy subjects, notably Essanay's Three Reasons for Haste, Lubin's All on Account of a Letter, and Edison's Witching Time of Night. In melodrama Selig's Crooked Path takes first place.

Getting Even (Biograph, Sept. 13).—A laughable comedy idea is presented in this film. It is not new, but it is dressed in new clothes and the capable Biograph players make the most of it. The "kid" in the mining camp which furnishes the setting for the story is a young fellow who determines to get even with the other "boys" because they have made game of him in connection with his polite attention to the new school mistress. A masquerade ball is announced and the "kid" attends in the costume of a lady of fashion. He is the "belle of the ball" all right, and the gay joker who has been his chief tormentor becomes his most susceptible victim. It is not so much what is done in this comedy pantomime as the way it is done, that makes it a laughing hit.

The Children's Friend (Biograph, Sept. 13).—There is not as much to this film as we are accustomed to seeing in a Biograph subject, and yet it will be found pleasing as an episode of childhood. A group of children go to play in the sand and fall into a sand pit, from which they are unable to get out. Their parents hunt for them in vain and are about to give up in despair, when a pet dove which the children have with them is cleverly used by one of the girls as a carrier pigeon and a message is sent to their home, bringing speedy relief. The sand pit fails to look the real thing, possibly on account of the inability of photography to give depth to the picture, but this should have been taken into account in the first place and the scene so arranged that the proper effect could have been secured.

Amateur Detective (Pathe, Sept. 13).—It is seldom that the Pathe players appear in a "comic" as vapid as this one, and from the ineffective way they perform their parts it is evident that they are quite aware of the weakness of the story. An amateur detective tries to catch a thief, but the fellow succeeds in eluding him and in winning the affections of the detective's sweetheart or wife, we are unable to say which. There are a few laughs in the picture, but they are very few. It is rather a relief when the subject is finished.

A Child's Prayer (Pathe, Sept. 13).—Excellent acting renders this commonplace and rather childish story quite effective. A poor fisherman and his family are starving and the man sets out to gain food at any cost. He joins with a fish pirate in drawing a seine and is arrested. His little daughter writes a prayer to God to release her papa from prison, so that he can procure bread for his wife and children, and the prayer falls into the hands of a gentleman and his little son, who procure the release of the fisherman and go to the relief of the starving family. To make the relief complete, not to say ridiculous, the gentleman employs the fisherman as his gamekeeper at the fabulous salary of $2,000 per year.

Her Face Was Her Fortune (Lubin, Sept. 13).—Whatever of a humorous nature there is in this story is lost in the manner of treatment. We can conceive a company of French pantomimists doing something with it, but the Lubin players have made it too sad to describe. A crooked-face girl with St. Vitus dance **be married off** to an impecunious author by paying the victim a few thousand dollars. He balks at the job several times, but is induced to go on by fresh bribes. After the wedding he tries to lose her, but fails repeatedly and finally hangs her on a telegraph pole, an ending that has neither point nor excuse. An endeavor to make humor out of the deformity of any poor creature is not pleasant, even when the acting is good and the deformity is sufficiently burlesqued to remove all idea of reality, but in this case, in addition to the bad acting, the afflicted female is just well enough impersonated to excite our pity rather than our laughter.

Freebooters (Selig, Sept. 13).—Picturesque scenery and a clearly constructed story that moves along with directness makes this thrilling melodrama acceptable, although it would have been improved if we had not been able to recognize a number of studio backgrounds that have been used in previous subjects. An express company has been robbed and a Western sheriff sets out with a party of deputies to capture the robbers. They are traced to a cave where the money has been secreted and the plunder is secured, but the robbers roll a rock down from above and the sheriff is wounded. His companions carry him to the cabin of a lame girl, who is a sister of one of the robbers and who has as a visitor the sheriff's sweetheart. Here the deputies leave the wounded man in the care of the two girls. The robbers arrive and are in the act of attacking the sheriff when the deputies return and arrest them. Several weak points appear in the picture, but they are not fatal to the interest, although they should have been avoided. The robbers in going to the cave make no effort to conceal their horses, and when the sheriff's party arrives at the same point they evince no apparent interest in the animals. The robbers having made effective use of one rock fail to follow up their advantage by further attack of the same nature, and the deputies are evidently in no fear that they will, for they move around freely on exposed ground. At the cabin the robbers have wonderful difficulty in overcoming the two girls, and there is no clear explanation of what brings the deputies back to the rescue.

Little Sister (Edison, Sept. 14).—Pursuing its commendable policy of presenting film stories by authors of reputation, the Edison Company has given us in this issue a really effective and touching production, admirably acted and stage managed, and wanting only in a few minor improvements to make it a fair example of what a higher class motion picture should be. The story demonstrates that Edward W. Townsend, the author, has comprehended the requirements and possibilities of this class of literature. Briefly, the story tells of a youth and his young sister who live alone in an East Side tenement. He has become a thief and steals the pocketbook of an old Hebrew on the tenement roof where the tenants are collected for a breath of fresh air. A neighbor woman detects the theft and denounces the youth to his sister in their little flat, where she has prepared the evening meal. The youth decamps before the police arrive and "little sister" follows him, unobserved, frightened and grieved at discovering his true character. She sees him try to "frisk" the watch of a gentleman and escape through the intervention of the man's lady companion. Then she sees him enter an open parlor window and she follows him, to find him in the grasp of the owner of the house. She pleads so successfully with the gentleman that he relents and dismisses the police, and later sends the two youngsters to live in the country, where contact with nature works a welcome reformation. The tenement roof scene is admirably handled, and the parlor scene would have been satisfactory also if a little ingenuity with a pair of scissors had been exercised by cutting the long parlor scene into short ones and alternating them with outside street scenes, so as to carry the two simultaneous actions along logically. The way it now appears in the film we see "little sister" entering the house through the window and then we see the interior with the youth being caught, the police being summoned and much time being taken in detail. All this while "little sister" is hanging to the outside of the window. When we see her coming in we are relieved, because we have commenced to wonder what has become of her. There is also some confusion in handling the window. It is open when we see "little sister" entering from the outside, but she is obliged to raise it when we see her coming in on the inside. The last scene, showing the children happily at work on a farm, is a studio scene quite well done, but it would have been better had it been genuine outdoor farm surroundings. This witticism will also apply to the street scenes. "Little sister" is well played by Ethel Browning and her brother is a capital bit of character work by Bertram Yost. Maggie Weston, Josephine Fox, Tefft Johnson, and the other members of the Edison stock also appear to good advantage.

The Little Father (Vitagraph, Sept. 14).—A thoroughly good story of the "honesty triumphant" class is presented in this film, and if we overlook a few minor defects it must be pronounced well handled. The "little father" is played by a young woman of the Vitagraph stock, and although she does it well we recognize her sex and that destroys the illusion. The story would have been improved with a boy in the part, even though he displayed less ability. "Little father's" mother is a dressmaker, wrongly accused of stealing diamonds from a lady who had concealed them under the mattress of her bed and had forgotten the circumstance. The dressmaker goes to prison and her young son is left to care for his little sister. He pawns the household furniture and buys a newsstand, which immediately experiences a boom in business that is as gratifying as it is comical. Eventually the lady of the diamonds has a belated housecleaning fit and finds the missing jewels. One wonders how they could have remained so long in the place selected for their concealment and how the lady could so soon have forgotten them. When they turn up she loses no time in securing the release of the dressmaker from prison. We are not informed as to the steps taken for this purpose. A pardon from the governor was probably necessary. All we know is that the lady and her husband hand a paper to the jailor and the poor woman is set at liberty and hastens to her children, whom she finds happy and prosperous.

The Wealthy Rival (Vitagraph, Sept. 14).—A fairly good comedy point is made at the finish of this short film, which is not otherwise of special merit. A wealthy "chappie" is in love with a girl, who is also beloved by a poor but healthy young fellow. The girl falls into the water and the "chappie" shouts for help. The other lover jumps in to save her and finds the water only waist deep, whereupon he gets even by throwing the "chappie" into the river and walking off with the girl.

The Tricky Dummies (Gaumont, Sept. 14).—Excellent farce with a novel plot is presented in this well acted story. A clothing merchant has three dummies in front of his store. His daughter's lover substitutes himself for one of the dummies, so that he can be near the girl. A crook substitutes himself for the second dummy, so that he can steal without detection. A policeman called to catch the thief takes the place of the third dummy. Each bogus dummy tries to maintain his deception, but they all become drowsy and fall over, when the thief is caught and the stolen goods recovered. The girl's father is so well pleased at the part taken by the girl's lover that he consents to his attentions to the girl. Droll pantomime furnishes many hearty laughs during the progress of the picture.

Her Busy Day (Gaumont, Sept. 14).—By means of trick photography a woman who has been peddling vegetables and has been ordered by the police to move on obeys official orders so energetically that she and her cart create havoc in the public streets and finally bring up in the river. The film is laughable for one of its kind.

The Fiddle and the Fan (Gaumont, Sept. 14).—This is another trick picture, but it is crudely constructed and lacks the laughable qualities of the other one. An orchestra musician repairs his broken 'cello with a rope. That night at the theatre the end of the rope is caught in the electric fan and the instrument is caused to whirl like a top. The musician hangs on and is whirled around with the 'cello until he becomes elongated to twice his proper length. The scene ends in a rough house, in which the musicians is beaten to pulp.

The Pretty Girl of Nice (Pathe, Sept. 15).—It would be interesting if we could know just what conversation is supposed to pass between the characters in this film in the final scene. The story has an unexpected ending that appears to have no logical cause. The "pretty girl" is a peasant maid, whose lover deserts her for a wealthy woman whom he marries. But the wealthy woman exercises the privilege of the French wife and takes on a lover. Her husband finds a note telling of a clandestine meeting between the two and starts out bent on trouble. The "pretty girl" sees him drop the note and thus learns of his belligerent intentions. She hurries ahead of him and warns the lovers, giving the wife time to hide close by and the lover a chance to pretend his affections are directed toward the "pretty girl." Now enters the husband, to find his rival making love not to the wife but to his former sweetheart. The upshot of it all is that the lover walks off with the wife and the husband becomes reconciled to the "pretty girl." How did they arrange it? The bulletin says the husband casts off his wife, but the pantomime indicates a more amicable settlement. The film is colored, the scenes pretty and the acting only fair.

City of Naples (Pathe, Sept. 15).—Scenes of Naples, Italy, are shown in some variety. We see the city from a neighboring elevation and following this we see various street scenes, giving us an excellent idea of the types of the inhabitants.

The Pontine Marshes, Italy (Urban, Sept. 15).—This is the second series of Italian views released on the same day, but they are very different from the Pathe offering, being more rural in their character. One interesting view shows how herds of buffalo are used in cleaning the canals from growth of weeds by driving the animals through the water.

The Fatal Love (Urban, Sept. 15).—A rather novel idea appears in this dramatic offering and it is fairly well presented. A violinist, old enough to know better, becomes infatuated with a woman of wealth and deserts his wife and grown son to follow the enchantress. But she becomes tired of him and casts him off. The son manages to reconcile his parents and then devotes himself to a love affair of his own, his sweetheart turning out to be the same woman who had previously been involved with the father. When the son introduces his "flame" to his parents the climax is sufficiently dramatic. The mother is the first one to recover herself, and she loses no time in falling on the woman with both hands and putting her to an ignominious flight.

A Case of Tomatoes (Essanay, Sept. 15).—The bad boy idea in pictures has rarely been worked for more laughs than we find in this film. The reason is apparent—the boys do not clown their work. They throw their tomatoes as if they meant business, and when the ripe fruit lands on gentlemen and ladies, immaculately dressed in white, the result, though not comedy, is laughable. The boys distribute with strict impartiality the tomatoes, which they have found in a box dropped from a grocer's wagon. People in all sorts of prim and proper situations are startled by the bombardment, and in each case there is a laugh until the assaulted party tries to be funny instead of naturally indignant. Then the laugh ends. The overacted agony of the victims, of which there is too much in the picture, is not amusing. It is the circumstances under which the outrages are committed that makes the film laughable.

Three Reasons for Haste (Essanay, Sept. 15).—Unlike the foregoing "comic," this subject is real comedy with a capital idea back of it. A traveling man selling goods to a country merchant receives a telegram. He reads it, jumps with glee and bolts for the door, leaving his coat and baggage behind. Rushing to the railroad depot he finds the gate closed, but he shows his telegram to the gateman, who slaps him on the back joyfully and opens the gate. On the train he has no money or ticket, but the conductor reads the telegram, becomes enthusiastic and passes him to his destination. Everywhere the telegram opens a clear way for his progress. A gentleman loans him his automobile and a policeman refuse to arrest him for fast riding. At home at last, three prim nurses bring in three infants. The babies are not quite young enough for the purpose, but we have had our laugh, or succession of laughs, and the object is gained. The story is so good and the pantomime so well done that it surely deserved a new setting for the interior of the railroad car, which has been used in two previous films recently.

The Broken Locket (Biograph, Sept. 16).—The Biograph's capable players have had no better story to present in many weeks than this one and they have never acted to better purpose. The film in all respects deserves to rank as a motion picture masterpiece. The ending of the story is not as we might have wished it to be, but it is, in all probability, as it would have been in real life, and the lesson taught is powerful and unmistakable. A weak young man given to drink is led to reform through the devotion of his little sweetheart. He leaves home to get away from evil companions and goes to Joplin, Mo., at the time of the boom in mining properties in that section of the country. In parting from the girl who loves him she breaks a locket in two parts, and each keeps one of the parts. For a time in his new home he keeps straight and prospers, but temptations come and he falls. A courtesan wheedles his keepsake from him and, learning the girl's address, writes to her that her lover is dead. The shock causes a sickness that results in the girl at home becoming blind. After some time he wanders back to his native place a worthless tramp, and meets his little sweetheart of long ago. The situation is pathetic. She recognizes his voice and is overjoyed to learn that he is still alive. She cannot see the degraded state to which he has fallen and a spark of manhood causes him to conceal it from her. Sadly he admits that he can no longer match her half of the broken locket and they separate—she still hopeful and trusting; he overcome by bitter remorse. Right here the inartistic picture story teller would have had the fellow reform, but not so the Biograph's author. Sad as is the blind girl's lot, it must have been worse if linked to that of the poor derelict, whose good intentions had proven to be so unequal to the task of overcoming the evil tendencies of his character. The last we see of him he has "shot a snipe" by the roadside and is shambling off to lose himself amidst the dregs of humanity. The part is acted with fine character effect, and the blind girl also is most ably presented. Indeed, it is doubtful if more forceful pantomime has ever been seen in any picture.

The Fortune Hunters (Lubin, Sept. 16).—A good plot, if an old one, gives interest to this film comedy, which is presented in acceptable style, although mechanical in action and a little confusing at first. A waitress at a restaurant and a clerk in a department store go to the same Summer hotel on their vacation. Each assumes the lordly ways of affluence and each thinks the other a swell. They part, he to attend to his "big Wall Street deals," and she on a "trip to Europe." Back home, she finds him behind his ribbon counter and is shocked, while he is humiliated. That night at the restaurant she takes his order of ham and eggs and the disillusion is complete.

All on Account of a Letter (Lubin, Sept. 16).—More spontaneous than the foregoing is the humor of this farce. In fact, it is a capital comedy film and wins many laughs. A wife, unjustly jealous of her husband, threatens to drink poison and he runs for a glass of milk as an antidote. Returning, he succeeds in substituting a glass of milk for the glass of poison, which is also a white liquid. The wife rather balks at taking the supposed poison when the supreme test comes, and the husband declares with a great show of desperate emotion that he will drink it, and he does. Now, thoroughly frightened at his simulation of agony, she sends for the doctor, who pumps the milk out of the husband's stomach, and the deception is

"SPECTATOR'S" COMMENTS.

The *Film Index* assumes that because the Melies competition for picture stories resulted in the submission of about 400 manuscripts, of which only about one in ten were found worth considering, the competition was therefore a failure. This is hardly a fair conclusion. If the experience of the different film companies as to the average of available stories among those regularly offered for sale may be taken as a basis for comparison, the Melies competition was eminently successful. One in ten is a high average. There have been times when certain manufacturers have been unable to find more than two or three stories in a hundred fit for production.

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The further conclusion of the *Index* that the competition proves that "the only way to get picture subjects is to buy them from competent writers and to develop latent talent," is a bit confusing. How can they better discover the latent talent than by just such competitions as this one has been? As picture writing is becaming more and more an art, or a branch of literature, it must attract the efforts of new writers to an increasing extent. Hundreds, if not thousands, of persons may have a try at it, with the result that a small percentage, perhaps one in a hundred, may became successful, but the few who succeed will be valuable additions to the ranks of picture writers. In the drama the number of successes compared to the number who try is very low indeed—much lower than has been noted in picture writing. It is so in all branches of literature. It is so in song writing.

• • • •

Let all the aspirants who will try their hands at the pictures. Who knows when the peculiar genius who is to shine the brightest will appear? Already certain writers have developed who appear to have a peculiar aptitude for picture composition, and it goes without saying that there are others who will follow. Any steps that can be taken that will result in increased interest in picture composition must be of benefit. The efforts of the Edison Company to induce writers of note to compose picture stories should have excellent effect in lifting up the general tone of this sort of literature, and it is not too much to hope that in time the art may have a recognized standing.

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The two recent instances of well-known authors composing picture stories for the Edison Company, Carolyn Wells and Edward Townsend, did not, it is true, result in stories of exceptional merit, as picture literature now goes, but it showed in both cases that the two writers have a keen idea of the possibilities of the new medium for conveying thought. Their first efforts produced good, though not exceptional, stories. Further trials by the same writers would possibly prove exceptional as well as good. On the other hand, the fact that Miss Wells and Mr. Townsend failed in creating anything sensational in their first picture attempts, although as book and magazine writers both have gained national reputations, proves that some of the unknown writers who are now furnishing the best of the stories for the film manufacturers cannot be the hacks that many would believe them. Among them are possibly authors whose work should give them personal reputations as high as those enjoyed by writers in other branches of literature or the drama. At present they are content to labor unhonored and unknown. When picture writing shall take its place as a recognized profession, if such a time shall ever come, then the best of the picture writers may expect to be accorded the personal credit that is their due.

THE SPECTATOR.

disclosed, to the hearty amusement of the doctor and the wife and the real distress of the victim. There is little overacting in the picture that is not justified by the situations.

The Crooked Path (Selig, Sept. 16).—There is a fine bit of rough character acting in this melodrama, overdone in only one particular, where the crook's brutal treatment of his wife leaves her no excuse for the love she continues to give him, although otherwise she is represented as a woman of some principle. The crook discovers a young man in the act of robbing a sleeping card player, and thereafter he blackmails the man on different occasions. The young man is the black sheep of a wealthy family, and when he finds that the aged head of the house has cut him off in his will he plots to rob the old gentleman of his gold, hiring the crook to assist him. The robbery is accomplished in an effective scene, and the crook's employer, with the plunder in his possession, determines to keep it all. He avoids his accomplice and buries the money in a secluded place, but the crook has followed and digs the money up, taking it home. His wife now secures it and restores it to the rightful owner, and the crook, being arrested, denounces the black sheep, proving his charge by the man's handkerchief, in which the money had been wrapped when buried. The acting shows rather less of the stagy gesticulations than are usually seen in melodramatic subjects, making it more natural and convincing.

The Story of a Rose.—(Kalem, Sept. 17.)—This film is another distinct step upward for the Kalem players, the story being strong in human interest and being acted with rare intelligence and reserve, except by the two burglars who are unnecessarily stealthy in their approach to the house they are about to rob and ridiculously violent in their pretended struggles to break away after they are arrested. The crippled child of a poor Italian laborer loves flowers and picks one from a rich family's rose bush. The gardener, however, takes it away from her and orders the child and her father from the place. The father is employed in a street gang in the city and tries to buy a rose at a florist's near by, but the price is too much for him. That night he steals a rose from the garden where the child had previously made the same attempt. In the meantime two burglars try to rob the wealthy man's house, but are prevented by the gardener. In the pursuit the Italian laborer is caught and assumed to be one of the burglars. He protests his innocence, showing the rose, and the gentleman and his wife go with him, accompanied by the officer, to investigate his story, the lady carrying along an armful of flowers for the child. In the meantime the real burglars have been captured by other officers in a well acted scene. They are identified by the gardener, the laborer is vindicated and the child is made happy.

Winning a Dinner (Kalem, Sept. 17).—This story is new in pictures, and forms a good basis for a short comedy film. Three men dining find the bill larger than they can pay, and they are forced to resort to strategy to get away. They propose running a footrace to see who shall settle, leaving the waiter to be starter and referee. Once off on their race they keep right on running, leaving the dismayed waiter holding the bill. Excellent and natural acting adds to the humor of the film.

The Mountebank's Son (Pathe, Sept. 17).—An exceptionally strong picture, one of the best of the week, in story, pantomime and scenic backgrounds, is presented in this film. A traveling van showman of France, one who has accumulated some wealth, sends his son to medical college, trying to make a gentleman of him. The son has become involved with a young dancing girl in his father's employ, but without his parents' knowledge. After the son's graduation he gets into good society, loses money at play, steals from his father's strong box, engages to marry a lady and writes to the little dancing girl, who is now living apart with their child, that he is about to desert them. The father learns that the son has robbed him, and the deserted dancing girl appears with her baby, to complete the exposure of the son's true character. The old showman, therefore, sets out to prevent the impending marriage which he does in a scene full of interest. The son escapes in disgrace, and reappears after some months, a degraded beggar, when he is taken back by his mother and reconciled to his father and the little dancing girl. The father having failed to make a gentleman of his son, now fits him out in the loud costume of a barker, probably hoping to make a showman of him. The picture is a little obscure in some particulars, the true relations of the son and the dancing girl not being clear, possibly due to an effort to conform to American opinion by representing the girl as having been married to the son. When the son robs his father's money box he brings it out of the van so that he can be seen. An interior of the van would have been better for this action.

How the Landlord Collected His Rents (Edison, Sept. 17).—A comedy of no great value, it nevertheless contains some humor and human nature and is performed without serious overacting. The grouchy landlord is dissatisfied with the way his agents collect the rents and he undertakes the job himself. The washerwoman tenant chases him off, the pugilist beats him up, the tailor sells him a new coat, the wealthy woman wheedles him into giving her a month's rent, and the poor widow, with her sick child, arouses his sympathy so that he remits her rent and leaves her money besides. In the end he is glad to leave the rent collecting business in the hands of his agents.

'Tis Now the Very Witching Time of Night (Edison, Sept. 17).—A good comedy idea, coupled with better than ordinary trick work, contribute to making a laughable subject. A young man bets his club friends that he will sleep in a haunted house and they give him a lively experience by aid of a friendly magician. The groundwork of the story is not laid as skillfully as might have been, but the trick work with the ghosts and visions is handled with good comedy effect, and the pantomime is well done.

Oh, What a Beard (Pathe, Sept. 18).—A series of hearty laughs is found in this characteristic Pathe farce. A young man, who overdoes his part a bit, loves a girl, but her father drives him away. Disguised with a long false beard, he calls again, but the father discovers his identity and pursues him along the street. The young man hires a workman to assume the beard and the father attacks the workman until he discovers his mistake. The beard has caused so much confusion in his mind that he becomes crazy and is taken to the asylum, where he is haunted by visions of beards.

The Fresh Kid (Pathe, Sept. 18).—Short, but with some humor of a certain kind, this film pleases. A small boy who likes to lie in bed tells his parents that he is sick. The doctor is called and diagnoses the case correctly, prescribing an immense dose of nauseating but harmless medicine and nothing to eat for two days. The boy promptly gets well and prepares to get even with his friend, the doctor. He drags a tub into the parlor and arranges a chair cover over it so that when the doctor arrives and sits in the supposed chair he becomes wedged in. He cuts a most ridiculous figure crawling about the house on all fours until released.

Construction of Balloons (Pathe, Sept. 18).—This industrial picture shows the process of balloon making, commencing with arrival of the cloth and ending with the balloon ascending for a flight.

The Marble Heart (Vitagraph, Sept. 18.)—This picture has been given magnificent settings and the acting is intelligently done, but the story lacks in gripping power for moving picture pantomime. Being avowedly a classical subject with a reincarnation addition, we find it impossible to take it seriously as an event in real life—an essential consideration in pictures. In the first half of the film we have the story of Phidias, the Greek sculptor, in love with Phyrne, who discards him for the wealthy Gorgias. The characters are now supposed to again reappear on earth as persons in modern life. The same situations are repeated with some variations, but when Phidias, who is now a modern painter, has died of grief, the woman who had refused him relents too late and weeps over his dead body.

Aeroplane Contests at Rheims (Urban, Sept. 18).—Pictures taken at Rheims during the recent contests are well shown in this film. Latham, Blériot and Curtis are seen at close view and in flights.

The Farmer's Treasure (Urban, Sept. 18).—Remarkably good photography and realistic peasant scenes appear in this film, but the story could have been handled with more cleverness. An old farmer refuses the hand of his daughter to a young peasant and then sets out to hide his gold, no particular reason being assigned for the act. Two crooks see him and prepare to follow, but the young peasant overhears them plotting. He is supposed to be concealed behind a scarecrow in an open field, but the crooks must have been blind not to have discovered him. The old man has placed the bag of gold in a shallow hole in the ground, and the crooks dig it up with their hands. The bag is exposed with the first handful of earth, but they keep on making motions that are too obviously unnecessary, except to give the farmer and the policemen, who have been summoned by the peasant, time to come up and capture them. The film ends with the farmer giving his daughter to the peasant. It has no special interest as a picture story.

At Decatur, Ill., the moving picture business has continued good all Summer at Powers' Opera House. The record shows that the season's attendance thus far is 120,000.

REVIEWS OF INDEPENDENT FILMS.

They Do Not at Present Show the Artistic Qualities of the Licensed Product.

THE MIRROR commences this week the regular review of such new Independent films as are released in New York city. It has been the desire of this paper all along to cover the Independent product in the same manner that Licensed films have been treated, but until very recently there has been no theatre in this city where new releases of the Independent companies could be seen with any regularity.

The review of Independent pictures has been made possible by the fact that Carl Laemmle, the Chicago film man who recently opened a branch in New York, is now furnishing first run service to the Fair moving picture house on Fourteenth Street, where a greater part of the Independent releases may be seen during the week of issue. The films included in this service are from the foreign companies represented by the International Importing company, the Great Northern (Nordick) and the New York Motion Picture Company (Bison). In a few weeks the new films of the Laemmle make will be added to this list. A stock company of experienced players of ability has been at work for some weeks on Laemmle pictures, and it is claimed that the subjects in preparation are of a high class—good enough to compare with the best of the Licensed product.

There are a few Independent makes that it will be impossible to include in these reviews at present, because they are not among the Laemmle releases. Among these are the Centaur of New York and the Importations of the Film Import and Trading Company. When the product of the companies named become available for review they will be covered in the same manner as the others.

It is hardly necessary to add that THE MIRROR'S reviews of Independent films will be strictly impartial and will be offered in a friendly spirit. The experience of all legitimate amusements has been that intelligent criticism in the press has been helpful in the direction of improvement, and THE MIRROR hopes that such a result may follow in this case. It is fair to assume that Independent manufacturers may profit by criticism just as the Licensed companies have profited.

Up to the present time it is undeniable that the quality of Independent pictures as a class is far below that of the Licensed product in nearly every essential particular. But there is no reason why they may not progress upward and become in time a credit to the Independent interests.

The Rivals (Hepworth, Sept. 13-18).—This is rather poor comedy, and, although the photography is fair and the scenes well selected, the action is stilted and the story crudely constructed. A policeman making love to a kitchen maid is discovered by his sergeant, who orders him away and appropriates the girl. The policeman gets even by taking a lesson in hypnotism, and putting the sergeant under the influence, causing him to pose as a house burglar and to be arrested. The humor of this idea is not apparent.

The Justifier (Eclair, Sept. 13-18).—The scenes are laid at the outbreak of the first French Revolution, and the backgrounds are appropriate to the subject, but the acting is not impressive. A priest pleads with a brutal nobleman in behalf of the oppressed peasantry, but without effect. A masked leader appears among the peasants and heads an uprising, in which there is a slaughter of the tyrant and his companions. The mob leader is fatally wounded, and turns out to have been the priest.

The Boy and the Convict (Williamson, Sept. 13-18).—The story of this dramatic subject is not without interest, but the acting is of the cheap melodramatic kind that is being abandoned by the better class of producers. The waving of arms is not pantomime, and when the players in this film are not wildly gesticulating they merely walk through their parts. The scenic interiors are of the cheapest sort of painted canvas. The story tells of a wrongly imprisoned convict, who escapes by the aid of a youth. He makes a fortune and returns to his home, where he is captured, but is saved by the discovery of the true criminal. Much of the action is not clearly indicated.

Don Carlos (Clines, Sept. 13-18).—There is rather a strong, tragic story told by this film, but the photography is weak, and the subject is too decidedly bloody to be pleasant. The acting, however, is not at all bad. Don Carlos loves his father's new wife, and is betrayed by a rival, whereupon the father wreaks bloody vengeance.

Importunate Neighbors (Clines, Sept. 13-18).—There is scarcely any excuse for this

(Continued on page 18.)

BIOGRAPH FILMS

Trade Mark

Released September 20, 1909

Trade Mark

In Old Kentucky

A Stirring Episode of the Civil War

At the beginning of the Civil War Kentucky attempted to hold a neutral position between the belligerents, and her sons decided for themselves which side's cause to take up, hence it was that many a Kentucky home was divided. That condition afforded a story for this Biograph subject, showing two brothers enlisting against each other and afterward meeting under most trying circumstances, where it became a struggle between duty and kindred love. No subject has ever been produced with such a succession of tense situations, concluding with the return of the brothers, one 'neath triumphant banner, while the other is shown ragged and homeless for the "Lost Cause." This final meeting is undoubtedly the most impressive ever witnessed—the brothers, each with his cherished flag, grasping hands, typifying the motto of Kentucky, "United we stand, divided we fall."

Length, 983 feet.

Released September 23, 1909

A Fair Exchange

Free Adaptation of George Eliot's "Silas Marner"

The Biograph's adaptation of this popular novel makes Master Marner a cobbler instead of a linen weaver. This change, however, does not weaken, nor make less romantic, the story. Silas while giving succor to a dying friend is accused of robbing him. The circumstantial evidence is so strong that he is shunned by his former associates, so leaves his native village for another section of the country. Through this calumny he becomes a niggard and misanthrope, hoarding the pay for his labors in shoe mending. He is robbed of all, and is in despair when a waif wanders into his hovel. Arousing himself from the lethargy induced by his woe, he is amazed to see the little child lying asleep on the very hearthstone that hid his gold. This is his recompense, for the advent of the little one changes his nature entirely.

Length, 995 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

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11 East 14th St., New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State St., Chicago, Ill.)

INDEPENDENT ALLIANCE.

Organization Appears to Be Very Strong—Controls Independent Field.

The Independent interests appear at last to have really come together to some practical purpose. The National Independent Moving Picture Alliance, organized last week in Chicago, as reported in THE MIRROR, has adopted a course that gives indication of success. All old squabbles are apparently to be forgotten and the discordant Independent forces are hereafter to pull together, each bad boy promising to be good and the promise to be taken at their face value so long as they are kept.

The lines along which the new organization will operate resemble to a considerable extent the Patents Company methods, although the legal form of the organization is not so stringent. Exchanges are to pay in dues to the Alliance, amounting to 25 cents per week for each exhibitor served, and to handle none but Alliance product. The manufacturers and importers have subscribed a preliminary fund, said to be $50,000, for general defensive and offensive purposes, and are to pay to the Alliance a fee for each reel sold to the exchanges. American made reels are to pay twice the amount of imported goods, except in the case of the Great Northern Company, which has an American office and will be classed as an American producer. The fee per reel has not been announced. Each exchange must buy a stipulated amount of new film each week.

A publicity department has been decided upon, although the manager of it has not yet been chosen. A feature of this department will be the demonstrating of Independent films in cities where the Independents are not well represented.

The National Board of Censorship, which is now passing on all Licensed films, will be recognized by the Alliance, which will offer to submit to it all new Independent output.

The most promising feature of the new organization consists in the fact that every important Independent interest in America is represented in the Alliance. The officers elected at the Chicago meeting are as follows: J. J. Murdock, of Chicago, President; J. W. Morgan, of Joplin, Mo., Vice-President; William H. Swanson, of Chicago, Secretary; A. Kessel, Jr., of New York, Treasurer. These officers with Invald C. Oes, of New York, constitute the Executive Committee, which, it will be seen, is evenly divided between manufacturers and exchanges, Mr. Kessel being engaged in both ends of the business.

The Executive Committee held lengthy meetings last week in New York, all members being present excepting Mr. Morgan. Good progress was made in starting the machinery under way for perfecting the details of the organization.

Following is a list of the Alliance membership, although there are a number of applications for membership that have not yet been passed upon:

William H. Swanson and Company, Chicago Film Exchange, Viascope Manufacturing Company, United States Film Exchange, Twentieth Century Optiscope Company, Anti-Trust Film Company, International Projecting and Producing Company, Phoenix Film Company, Laemmle Film Service, Globe Film Service, Royal Film Service, Unique Film and Construction Company, Eugene Cline and Great Western Film Manufacturing Company, all of Chicago; Lumiere Company, Columbia Film Company, Great Northern Film Company, Empire Film Company, Centaur Film Company, Harstn and Company, New York Motion Picture Company, Film Import and Trading Company, Independent Moving Pictures Manufacturing Company, Electric Film Exchange, all of New York; Independent Film Exchange, American Film Exchange, Acme Film Exchange, all of Pittsburgh; Superior Film and Supply Company and Toledo Film Exchange, of Toledo, Ohio; Park Film Company and Wagner Film Company, of St. Louis, Mo.; Texas Film Exchange, Dallas, Tex.; Oklahoma Film Exchange, Oklahoma, Okla.; Savannah Film Exchange, Savannah, Ga.; Motion Picture Supply Company, Rochester, N. Y.; World Film Manufacturing Company, Portland, Ore.; Southern Film Exchange, Cincinnati, Ohio; Michigan Film Supply Company, Detroit, Mich.; Bijou Film and Amusement Company, Kansas City, Mo.; Consolidated Amusement Company, Baltimore, Md.; Cincinnati Film Exchange, Cincinnati, Ohio; J. W. Morgan Film Exchange, Joplin, Mo.; Dixie Film Company, New Orleans, La.; Wolverine Film Exchange, Detroit, Mich.; George A. Knaak Company, Oshkosh, Wis.; Columbia Cinematograph Company, Petersburg, Va.; W. S. Greene, Boston, Mass.; Golden Gate Film Exchange, San Francisco, Cal.; Central Film and Supply Company, Saginaw, Mich.

EXHIBITORS' LICENSES REVOKED.

Patents Company Takes Strong Action Against Certain Exhibitors

The following bulletin has been issued by the Patents Company to exhibitors:

The attention of exhibitors is called to that rule of this company which forbids the use of unlicensed film on licensed projecting machines.

Licensed exhibitors are permitted to use only film that is made or imported by licensed manufacturers or importers, and leased by licensed exchanges, and a few specially licensed films such as the film of the Johnson-Burns fight.

This rule prohibits the use of special pictures, such as those of parades, conventions or other current events or local scenes, if made by unlicensed manufacturers.

This notice is given to prevent any honest misunderstanding on the part of exhibitors, and hereafter no excuse for failure to comply with the rule will be accepted.

If any exhibitor is in doubt as to whether any picture is licensed or not, he should communicate with this office before using it.

The licenses of the following theatres have been cancelled for violating the rule referred to, by exhibiting unlicensed pictures, and licensed exchanges have been notified not to supply them with service:

Paris Theatre, L. Campbell, Atlanta, Ga.; Dreamland Theatre, W. E. Gifford, Cameron, Mo.; Pastime Theatre, Jackson-Hoyt Company, Jacksonville, Fla.; Majestic Theatre, Jackson-Hoyt Company, Jacksonville, Fla.; Arlington Theatre, Close Bros., Brooklyn, N. Y.; Comique Theatre, Roach Bros., Montpelier, Ind.; Emporium, Le Roy Bickle, Ardmore, Okla.; Exhibit Theatre, L. H. Pursell, Lancaster, O.; Joie Theatre, J. E. Ellis, Ogden, Utah; Rossland Theatre, Rougelot and Levy, New Orleans, La.

Licensed exhibitors are not permitted to sub-rent or loan licensed film to other exhibitors, whether licensed or unlicensed.

Licensed exchanges are not permitted to supply service to exhibitors who sub-rent or loan film.

Licensed exchanges have been notified not to supply service to the following exhibitors on account of the sub-renting or loaning of film by them:

D. L. Williamson, Opera House, Cairo, Ill.; H. Miller, Crystal Theatre, Tuscola, Ill.; J. B. Stout, Opera House, Danville, Ky.; J. R. Nell, Electric Theatre, Dermott, Ark.; William Humble, Virginia, Harrisonburg, Va.

LICENSED FILM RELEASES.

Sept. 20.	(Bio.) In Old Kentucky. Drama	983	ft.
" 20.	(Pathe) Aviation Contests at Rheims	500	"
" 20.	(Pathe) Caught in His Own Trap. Comedy	374	"
" 20.	(Lubin) When Woman Hates. Drama	750	"
" 20.	(Selig) The Bachelor's Visit. Comedy	775	"
" 20.	(Selig) The False Alarm	175	"
" 21.	(Vita.) The Siren's Necklace. Drama	530	"
" 21.	(Vita.) The Unspoken Good-bye. Drama	425	"
" 21.	(Gaumont) Saved from the Quicksands. Drama	600	"
" 21.	(Gaumont) Taking in a Reef. Comedy	380	"
" 21.	(Edison) The Ordeal. Drama.	950	"
" 22.	(Pathe) Tower of Nesle. Film d'Art. Drama	1080	"
" 22.	(Essanay) Gratitude. Drama	950	"
" 22.	(Gaumont) The Legend of the Lighthouse. Tragedy	770	"
" 22.	(Gaumont) Dropped from the Clouds. Comedy	240	"
" 23.	(Bio.) A Fair Exchange. Drama	995	"
" 23.	(Lubin) The Conquering Hero. Comedy	730	"
" 23.	(Selig) Stricken Blind. Drama	...	
" 24.	(Pathe) Careless Tramp. Comedy Drama	574	"
" 24.	(Pathe) Caucasian Customs. Scenic	387	"
" 24.	(Edison) A Knight for a Night. Comedy	370	"
" 24.	(Edison) True Love Never Runs Smoothly. Comedy	230	"
" 24.	(Edison) Love and War. Drama	400	"
" 24.	(Kalem) The Winning Boat	...	
" 25.	(Pathe) Servant's Good Joke. Comedy	584	"
" 25.	(Pathe) Trained Birds. Vaude.	397	"
" 25.	(Vita.) Fantine. Drama	995	"
" 25.	(Gaumont) On the Crest of the Waves. Drama	554	"
" 25.	(Gaumont) All for a Nickel. Comedy	404	"
" 27.	(Bio.) Leather Stocking. Drama	996	"
" 27.	(Pathe) Suitors' Competition. Comedy	518	"
" 27.	(Pathe) He Learns the Trick of Mesmerism. Comedy	433	"
" 27.	(Lubin) A Fish Story. Comedy	510	"
" 27.	(Lubin) Old Love Letters. Com.	400	"
" 27.	(Selig) Across the Divide. Drama	980	"
" 28.	(Vita.) Onawanada. Drama	545	"
" 28.	(Vita.) The Romance of an Umbrella. Comedy	450	"
" 28.	(Edison) Why Girls Leave Home. Comedy	1000	"
" 28.	(Urban) Wife or Child. Drama	494	"
" 28.	(Urban) Breach of Promise. Comedy	484	"
" 29.	(Essanay) The Brothers	...	
" 29.	(Pathe) Pierrot, the Fiddler. Col. Comedy	518	"
" 29.	(Pathe) Jane is Unwilling to Work. Comedy	525	"
" 29.	(Urban) Love the Conqueror. Drama	980	"
" 29.	(Urban) Chasing the Ball. Mystery	547	"
" 30.	(Bio.) The Awakening. Comedy Drama	991	"
" 30.	(Bio.) Wanted, A Child. Com.	996	"
" 30.	(Lubin) The Judge's Ward. Drama	980	"
" 30.	(Selig) (Title not reported)	...	
Oct. 1.	(Pathe) Eventful Trip. Comedy	390	"
" 1.	(Pathe) A Game of Chess. Com.	558	"
" 1.	(Edison) The Wallace Jewels. Comedy	725	"
" 1.	(Edison) Two of a Kind. Com.	375	"
" 1.	(Kalem) The Mystery of the Sleeper Trunk. Drama	950	"
" 2.	(Pathe) Vendetta. Drama	541	"
" 2.	(Pathe) Garbage in Paris. Scenic	407	"
" 2.	(Vita.) The Scales of Justice. Drama	983	"
" 2.	(Gaumont) The Masterpiece. Drama	987	"
" 2.	(Gaumont) Papa's Hat. Comedy	140	"

INDEPENDENT FILM RELEASES.

Sept. 20-25.	(Clarendon) An Aerial Elopement. Trick	397	ft.
" 20-25.	(Raleigh and Roberts) His Wife's Troublesome Twitching. Comedy	486	"
" 20-25.	(Lux.) A Lucky Man	897	"
" 20-25.	(Lux.) Strike Time in Paris. Com.	500	"
" 20-25.	(Lux.) Old Servants. Com.	500	"
" 20-25.	(Lux.) Tragical Love. Drama	400	"
" 20-25.	(Lux.) Blind Against His Will. Com.	400	"
" 20-25.	(Ambrosia) Lady Millicent's Visitor	407	"
" 20-25.	(L'Lion) The Five Divorces	446	"
" 20-25.	(L'Lion) Bull Fight in Oven	500	"
" 20-25.	(Eclair) Marriage of Yvonne	577	"
" 20-25.	(Warwick) Mrs. Minta's Husband	300	"
" 20-25.	(Ambrosia) Jackson's Last Steeplechase	725	"
" 20-25.	(Wrench) Carlo and the Baby	206	"
" 20-25.	(Aquila) Eleanora	515	"
" 20-25.	(Great Northern) Dr. Cook's Reception. Special Issue		
" 22.	(Centaur) Dan Blake's Rival. Dram.		
" 24.	(Bison) A Squaw's Sacrifice. Drama	1000	"
" 25.	(Great Northern) The Great Prize. Comedy	455	"
" 29.	(Centaur) A Close Call. Drama		

VITAGRAPH FILMS

"THE FILMS OF QUALITY"

TUESDAY, SEPTEMBER 28th:

ONAWANDA

An Indian picture that is different from late releases in that it deals with colonial and not modern times. It is shortly after the founding of the settlement in Massachusetts and a group of settlers have made a home a little north of the present city of Boston. Onawanda, one of the members of the tribe which makes that part of the country its home, shares the resentment of his fellows at the intrusion of the whites, but when he is saved from death, from cold and starvation by the kindly preacher, his hatred disappears and he becomes a member of the minister's household in spite of the protests of the other settlers. The minister goes to Boston and Onawanda is out hunting when a hostile band of Indians attack the minister's home and carry off his two children, leaving the wife for dead in the burning hut. She escapes to tell of the attack and Onawanda stands face to face with death at the hands of the settlers, when the opportune arrival of the preacher prevents the execution of their plan. Onawanda sets out alone to rescue the children and accomplishes his object, but gives his own life for theirs, justifying the minister's confidence in his integrity and dying happy in the thought that he has been vindicated. Length, 945 feet.

THE ROMANCE OF AN UMBRELLA

Given a good looking young man and a beautiful girl working in offices separated only by a narrow airshaft, and they are bound to take an interest in each other. Bess Fairkirk is appreciative of Jimmie Conyers' good looks, but she is conservative and refuses to make his acquaintance without a formal introduction. Jimmie's chance comes one afternoon after office hours. Bess is lunching and Jimmie follows her in. When she leaves she carries off his umbrella. He follows her to claim his property, but is detained by being made to settle with the cashier, and is barely able to catch the same elevated train she takes. When she leaves the train he claims his property, but offers to share it with her, as it is raining. She refuses the offered protection, but an increase in the downpour compels her to accept and an acquaintance is formed that soon ripens into an engagement. The subject is a dainty little comedy of everyday business life and notable because the rain scenes were made in actual rainstorms and not under a sprinkler arrangement. The photographic work is excellent, the acting better still, and the scenes characteristic of New York in the business and residential sections. Length, 480 feet.

SATURDAY, OCTOBER 2d:

'THE SCALES OF JUSTICE

In the olden times even theft was punishable by death, and in the little town of Lalek the culprits were beheaded at the feet of the colossal statue of Justice. Gretchen, the servant in the household of the Burgomaster, is accused of the theft of one of his wife's rings. In spite of her denial she is thrown into prison and is solemnly sentenced to death. In prison she is visited by the confessor, who urges her to confess her guilt. Her protestations of innocence convince the old man, who is in despair that an innocent life must pay the forfeit for another's crime. As the girl is about to kneel before the block he passionately declares his belief in her innocence and calls upon Heaven for a miracle to prove his faith. As though in answer the scales fall from the hand of the statue and in one of the pans of the balances is found the lost signet ring. As the crowd stands awed by the manifestation, an idiot boy scrambles forward to claim his toy and in a flash all comprehend the situation. The lad is not able to realize the seriousness of the girl's situation and does not understand that her peril is connected with his theft of the ring which he has hidden in the scales of the statue, his favorite place of concealment. Her innocence is doubly proved and her accusers ask her pardon. Length, 983 feet.

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REVIEWS OF INDEPENDENT FILMS.

(*Continued from page 17.*)

wretched attempt at "rough-house" comedy. A man is trying to punch a bag, but as he seldom hits it we cannot understand why his neighbors are so terribly cut up over it. They try to stop the bag puncher, and there are numerous mix-ups that mean nothing and end only in the wrecking of the bad scenery and properties. The photography is not good.

Love of Adventure (Eclair, Sept. 13-18).—There is nothing in this film to warrant a motion picture, not even good acting. A man leaves his wife to look for adventures. He falls in with a party of gypsies, and is robbed down to his underclothes, after which he is glad enough to go back to his wife, arriving home wearing a nice, new white shirt, which he possibly secured from somebody's clothes line on the way.

Story of a Bad Cigar (Ambrosia, Sept. 13-18).—Good photography and a number of pleasing backgrounds are all there is to recommend this film. The story which pretends to be comedy has absolutely no laughs in it. On the contrary, it is rather disgusting, as the bad cigar is picked up from gutters and streets by one man after another who endeavor to smoke it. It finally finds its way back to the place from which it started, having grown longer than it appeared on several previous occasions.

From Millionaire to Porter (Lion, Sept. 13-18).—This is a shallow story, not clearly told. The outdoor scenes show good photography, but the interiors are dim in spots and the scenes are cheap in appearance. A wealthy man's brother gambles away both their fortunes in stock speculations and runs away, leaving the brother to go to work as a dock laborer. But the runaway wins another fortune and comes back to restore the brother to affluence. The acting is indifferent.

Votes for Women (Andrews, Sept. 13-18).—Evidently this is an English film, but it is about the poorest excuse for trick photography ever offered on a screen. Silhouettes, apparently cut from black cardboard, are made to go through various inane movements, without point or object. On the cardboard figures appear the words "Votes for Women," but what it all means no one will ever be able to tell.

A Kentucky Planter (Bison, Sept. 13-

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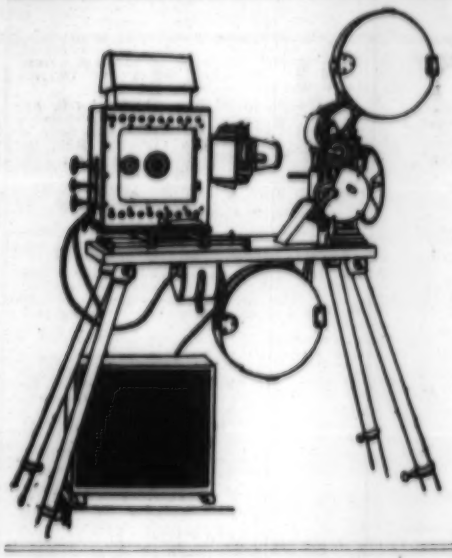

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18).—This is an American picture made by the New York Motion Picture Company, and it is not badly done so far as the photography is concerned, but the actors have a long way to go to approximate the class of pantomime now demanded by motion picture patrons. The planter, who is threatened by the night riders, occupies the most of his time in making vows to high heaven. The night riders set fire to his house, and drag him off to whip him, but the house is not even scorched, and the whipping would not have brushed off a fly. He and his daughter follow the gang to their lair, and while the guard outside politely turns his back, the planter comes up behind him and hits him a mild blow over the head and he falls over. Then the planter sets fire to the building, and the daughter hunts up a party of soldiers, who arrive in time to arrest the gang—that is to say, they arrest the four men who come out. There were eight or ten who had gone in. The balance probably doubled as soldiers and were not equal to the job of playing two parts at once. The New York company can improve on this sort of work immensely.

Uncle Rube's Visit (Warwick, Sept. 13-18).—English comedy, and bad at that, is the best way of describing this uninteresting film. A farmer visits his nephew and wife, and they play tricks on him until he becomes disgusted and goes home. However, he is not nearly as disgusted as the average spectator is before the film ends. The tricks are flat and pointless.

Daughter of An Anarchist (L'Lion, Sept. 13-18).—This film is not impressive in story or action. The anarchist prepares two bombs very carelessly, and then with overacted stealth he dodges around through the trees of a park until he sees a carriage approaching, when he puts the bomb in the road and runs. His little daughter, who has followed him, seizes the bomb and pretends to remove a fuse, after which the bomb is allowed to roll around on the ground under foot in a manner to prove its harmless character. The little girl is rewarded for her heroism, while papa goes to prison.

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MOVING PICTURE NOTES.

Interesting Items of News from Moving Picture Theatres the Country Over.

At Waxahachie, Texas, the Majestic opened Aug. 30 to good business with moving pictures, illustrated songs and good vaudeville attractions.

At Gadsden, Ala., Jake Rosenbaum has rented the Monogine Building, and will run moving pictures and vaudeville during the Winter.

J. E. Wilson, manager of the Majestic, and Joe Brokaw, of the Brokaw, both of Angola, Ind., report fine business Sept. 13-18.

At Wabash, Ind., Eagle's Theatre (G. A. Holten, mgr.): Songs and moving pictures pleased good business Sept. 13-18. Family Theatre (Floyd Smallaried, mgr.): Songs and moving pictures pleased fair business, and at the Dreamland Amusement Co. (Dickson Brothers, mgrs.): Songs and moving pictures pleased fair business Sept. 13-18.

At Grafton, N. D., the Bijou (John Piller, mgr.): Moving pictures Sept. 6-11.

At Birmingham, Ala., the new Third Avenue house, showing motion pictures only, has been christened La Boneta. A novel advertising stunt was pulled off by the Drennen Co., agents in this city for the Buick motor car, when Sam Pearl, the ballad singer at the Pastime, put on a song entitled "I Love My Horse and Wagon, But Oh You Buick Motor Car." The song was illustrated with slides showing employees of the Drennen Co. operating the cars. This feature caused much comment here.

At Charleston, W. Va., the Royal Stock co., comprising Misses Simpler and Kelley and Messrs. Deaver and Williams, interpreting licensed films at the Royal, Charleston, W. Va., will play a week's engagement at the Wonderland in Huntington, W. Va., commencing Sept. 20. The Royal Stock co. has become extremely popular and draws large audiences daily at the Royal in Charleston.

At Willimantic, Conn., Bijou (Harry Gale, mgr.): With Her Card (Biograph) and four others pleased S. R. O.; Roy Britton sang "Blue Feather" most acceptably. Scenic (A. P. Dorman, mgr.): An Indian Runners Romance (Biograph) held close attention of packed house and La Belle Lenoria occupied the spot light charmingly.

At Renovo, Pa., Dreamland (J. J. McFadden, res. mgr.): Moving pictures Sept. 8-15; excellent, to crowded houses at each performance. Stanley Strait in illustrated songs is proving a big drawing card at this house. Ideal (J. E. Smyth, mgr.): Moving pictures Sept. 8-15; fair, to poor attendance.

At Red Oak, Ia., the Majestic did good business Sept. 6-11 with moving pictures. The Comet also attracted its share.

The Scenic at Bellefonte, Pa., has put in new steel ceiling and draws good sized crowds each night. Will G. Laye does the singing.

The Pastime Theatre at Maysville, Ky., reports good business Sept. 13-18.

The moving pictures at the Faribault, Minn., Opera House seems to be growing in favor with the people and patronage is increasing. Every night on open dates.

At Petersburg, Va., Lyric (C. O. Moss, mgr.): Zeno and Zeo, the Denekins, Harry G. Ehert, the Raymonds, and moving pictures packed houses pleased Sept. 8-15.

At Petersburg, Va., the Cockade moving pictures pleased good business Sept. 8-15.

At Pawtucket, R. I., Keith's Music Hall (Guy Ashley, mgr.): Sept. 13-20, packed houses. As a headliner, The Pay Car, Backward, Turn Backward, On Time in Your Flight, Ethel's Luncheon, Training Bulls for the Fight, A Grave Disappointment, Launching the Voltaire, reserving the big feature till last, 'Scuse Me To-day, by Walter LaFoye and co., with delightful scenery and costumes, representing a school room, which made a decided hit. Miss Blanchard scored in "Goodnight Moonlight." New Star (Morris S. Silver, mgr.): Sept. 13-20, to packed houses. The Hessian Renegades, The Galley Slave, A Visit to Biskra, Show Your License. Lew McMorrow's song of "Papa Please Buy Me an Airship," was good, and Forrest H. Chase in "Love Me All the Time." At the Globe (Thomas H. Duffy, mgr.): Sept. 13-20, to good business, featuring Peaceful Jones, Marsden Brothers in illustrated songs. The Scenic will open under new management Sept. 20.

At Newport, R. I., the Bijou drew fine houses Sept. 13-18. Madame Flower was popular in songs. The Star played to good business Sept. 13-18.

At Racine, Wis., Orpheum, Palace and Dreamland presenting good films and meeting with nice patronage. Bijou offers pictures at beginning and close of each performance.

At Princeton, Ind., the Star, with moving pictures, will open Sept. 17 with association films. The house will be furnished with opera chairs and other improvements and will be of the first class.

The Lyric, DuBois, Pa., is playing to good business; all pictures, and songs well rendered by Burt Redfoot.

The Star had two new reels of pictures Sept. 13, at Elgin, Ill., and did capacity business.

NEXT Sept. 29 FILM ISSUE

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Tracy Holbrook, violinist, is at the Temple Theatre. The Lyric is doing a fair business.

Dreamland and the Royal are drawing usual good crowds and giving satisfaction at Lima, O., Sept. 13-18.

At Logansport, Ind., the Ark (W. H. Lindsay, mgr.): Moving pictures. Grand (Kretz and Rife, mgrs.): Moving pictures and illustrated songs drew well Sept. 13-18.

At San Antonio, Tex., all the moving picture houses did a good business Sept. 5-11, this on account of cooler weather.

At the Auditorium (Charles M. Lanning, mgr.), Burlington, N. J., a bill that could not fail to please was presented Sept. 6-11. Charles Hargreaves' songs and three reels of subjects constituted the programme, to increasing business. At the Majestic (Carl Schwars, mgr.): Sept. 6-11: A continuation of vaudeville and pictures, with Elizabeth Harris heard in popular ballads, drew exceptionally good business and in consequence the management wears a prosperous smile.

At Bismarck, N. D., the Gem Theatre (A. Hirsch, mgr.): Moving pictures, illustrated songs Sept. 8-12 pleased good houses. Manager Hirsch announces opening of vaudeville.

At Green Bay, Wis., the Royal (C. F. Goodrich, mgr.): Moving pictures from licensed film service; illustrated songs by Miss Saunders, to good attendance. The house was kept open all Summer. The Acme (Ira W. Jones, mgr.): Moving pictures, independent service, and illustrated songs by Minnie Garland, to fair business.

At Butler, Mo., the Electric (Gough and Walker, mgrs.): Good business Sept. 13-18.

Lyric Theatre (Charles E. Dutro, mgr.), Monmouth, Ill., uses licensed films. Business has been only fair, owing to the Airdome competition, but the outlook is good.

At Saratoga Springs, N. Y., Lyric (Kilmer and Beckett, mgrs.): Licensed films, Biograph, Selig, Vitagraph and Lubin most used. Latest songs by Steve Blower, drawing crowded houses. Wonderland (Frank Burton, mgr.): With independent films and illustrated songs, business is immense. This is the only nickel house handling the Independents. Bijou (Dwyer Brothers, mgrs.): Licensed films, three reels daily and two illustrated songs by Will F. Cook, to large and greatly pleased patrons.

The Clement Theatre (Frank E. Howe, mgr.), Dover, N. H., pleased big business Sept. 6-11 with fine line of feature films, among which were Joan of Arc, The Slave and the Leopard Queen, The Factory Girl. Item: Ray Christie and Dick Hebert, of the Comique, Beverly, Mass., visited friends here Sept. 12.

At Williamsport, Pa., illustrated songs and moving pictures were the attractions at Wilson's Grand and Lyric Sept. 13-18; good business.

At Laramie, Wyo., both the O. K. and Lyric are doing well with vaudeville and moving pictures.

At Hannibal, Mo., the New Star is attracting good audiences; pictures are up-to-date and the orchestra pleasing. The Nickelodeon is also drawing its share of patronage.

At Hammond, Ind., illustrated songs and moving pictures continue to draw good attendance at both the Orpheum and Princess.

J. M. Blanchard, manager of Rolling Green Park, Sunbury, Pa., has engaged W. D. Steinbach and Son, of Lewistown, Pa., to erect a

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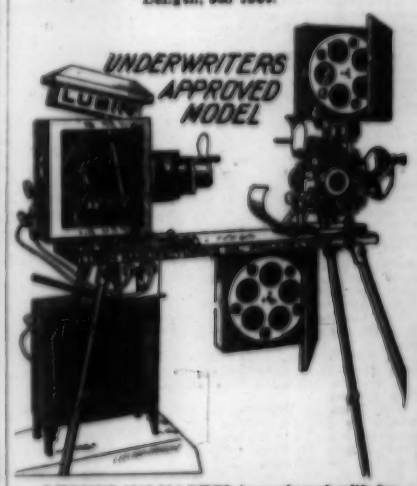

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moving picture house at Sunbury, to seat about 700, to cost $17,000, work to be started very soon and must be finished within ninety working days after commencement.

Mystic (John Wineland, mgr.), Pittsburg, Kan., and Crystal (John Simlon, mgr.): Moving pictures Sept. 13-18.

At Spencer, Ia., Manager Hallenbach of the Unique is using only licensed noninflammable films and getting good results.

Business at the Scenic, Mooney's and the New Star theatres, Fall River, Mass., continues to improve with the closing of the parks and beach resorts.

At Jonesboro, Ark., the Grand (Bleich and Mack, mgrs.): Moving pictures and illustrated songs Sept. 13-18.

The Nickel, St. Johns, Nfd., had the following subjects week of 13: At the Altar, Condemned, The Return of Ulysses, A Story of the Sea, A Burglar's Mistake, and Boots and Saddles. Mabel Jackson made her debut and was an instantaneous success. George Irving and Ernest Lajeunnesse, who sang "Baseball" and "What's the Use?" with special stage settings in the singing cabinet novelty, have increased their popularity.

At Binghamton, N. Y., the Star, Hippodrome, Gayety, Elite and Lyric all report satisfactory business Sept. 13-18.

At Pensacola, Fla., the Bijou has discontinued vaudeville and presents only licensed moving pictures and illustrated songs Sept. 13-18. The Star is still drawing good business with pictures and songs.

At the Silver City, N. M., Airdome (D. D. Sullivan, mgr.) motion pictures and illustrated songs nightly to capacity. Manager Sullivan uses independent film service and will make alterations in house to enable him to run all Winter.

At the Clifton Airdome (A. Adler, mgr.), Tucson, Ariz., two good films were the feature Sept. 13-18. With Her Card, an American Biograph, and A Coward, an Edison film, were well told and acted. Illustrated song by Grace Dunnagh. Business good.

The Watertown, S. D., Airdome, under management of H. Miller, put on motion pictures and illustrated songs to good business Sept. 12-18.

At the McKinney, Tex., Airdome (Jesse Wardlow, mgr.): The contract with the McAdam's Circuit was canceled after the third attraction last June, and moving pictures, with an occasional vaudeville feature, have been pleasing good patronage since then.

At Wellsboro, Pa., Dreamland remodeled; doing good business with moving pictures Sept. 12-18.

At Fort Smith, Ark., the Bijou and Joie, moving picture houses, owned and managed by H. A. Craft, report excellent business during the entire season, and the outlook is very promising for the future.

The New Star, Scenic and Mooney's moving picture theatres at Fall River, Mass., are drawing good attendance. The pictures shown are all new and up-to-date.

At Racine, Wis., Palace, Orpheum and Dreamland all showing good films and drawing liberal patronage. Bijou displays fine films at opening and close of each performance.

At the Electric Theatre, Fulton, Mo. (Mrs. Joe Craig, mgr.), continues to do good business, using about 8000 feet of film weekly. The vaudeville recently attached adds much to the pleasure of the patrons.

At Tyrone, Pa., the Aladdin (Ed. C. Miller, mgr.) has installed a new fireproof booth, according to law, and continued to show fine pictures to packed houses.

At Hamilton, Ont., the Red Mill Theatre has been remodeled, and is now giving motion pictures, short plays and vaudeville. The other houses are the Gayety, Unique, Colonial, Crystal Palace and Armory Palm Gardens, are doing splendid business.

Poughkeepsie, N. Y., supports four first class moving picture houses, all giving the best of satisfaction, clean, well ventilated, showing good pictures and producing excellent vaudeville, and using the licensed film service.

The moving picture business at Keith-Proctor's and the Academy in Jersey City continues very good.

At New Iberia, La., the Elks' and Star theatres have both done an excellent business with the moving pictures and vaudeville attractions this season.

The Mission Theatre at Salt Lake City, U., which is being erected for John Clark, will soon be ready for occupancy, and it is rumored that a new building near the Bungalow Theatre will be devoted to moving pictures.

At York, Pa., the Wizard is giving its audiences the very latest and best films obtainable. The talking pictures are constantly gaining in favor. The Jackson is maintaining the high standard set by them when they opened in this city and are presenting high-class pictures and illustrated songs.

The Electric Theatre, Fulton, Mo. (Mrs. Joe Craig, mgr.) continues to handle Moving Picture Patents Company's films and to fill house each performance. Vaudeville as an adjunct still pleases. Mayme Reynolds continues to delight patrons as vocalist.

Business at Quebec, Can., has improved lately with cooler weather. The Nickel, the Star, and the Nationalscope all show licensed pictures to good houses, and the same may be said of the Unique, at which independent pictures are shown.

At Tarentum, Pa., the New Star is the only picture house and is doing good business. Licensed films are used and pictures are changed twice a week. Two vaudeville acts are given and illustrated songs. House has an orchestra of five pieces.

At Cheyenne, Wyo., the Orpheum (E. L. Emery, mgr.) and the Lyric (Moore and Grelves, props.; W. C. Farnsworth, mgr.) both continue to show to big business and also to keep up the excellent class of pictures.

At Peoria, Ill., Crescent, Lyric, Liberty, Royal and Princess have had flourishing Summer business, with prospects for fine business Fall and Winter.

At Hannibal, Mo., the New Star is drawing good business at every performance, and the Nickelodeon continues to attract its share of patronage.

The Empire, at Fort Madison, Ia., has had fine business all season.

Mr. Woolcock, manager of moving picture house at Burlington, Wis., twenty-five miles west of Racine, reports nice patronage and is satisfied.

At Racine, Wis., the Orpheum is doing a fine business, and Palace and Dreamland are enjoying good patronage.

At Columbus, Miss., the Vaudette (J. W. Mack, mgr.): Large audiences nightly.

At Orangeburg, S. C., the Academy of Music will run moving pictures when house is not being used by regular attractions.

The Mystic, Victory and Bijou, all of Findlay, O., report business excellent and prospects good.

At Breed's Theatre (Charles McNulty, lessee): As cooler nights come on this comfortable house is well filled at nearly every performance. Harry Noonan again charmed by his fine rendering of illustrated songs.

Nick Weber has bought out Mr. McClinton in the Dreamland. This gives Mr. Weber the control of the moving picture business of East Waterloo, Ia., he owning all of Dreamland and half interest in the Princess and Fairyland.

At Peoria, Ill., Crescent, Lyric, Liberty, and Royal have all had big Summer business. Princess (J. Frank Holliday, mgr.): Vaudeville, moving pictures and illustrated songs make house most popular of its kind in city.

At Galveston, Texas, the seven moving picture houses operating have had good business all Summer; in fact, there has been no falling off at all.

At the Vaudette Theatre, Columbus, Miss., moving pictures nightly to nice business.

The Pastime and Pictureland theatres at Brunswick, Me., are packed to the doors at nearly every performance. The seating capacity of each is about seven hundred. Vaudeville and pictures are given.

At Jonesboro, Ark., the Grand (Bleich and Mack, mgr.), none but licensed films are used in this house, which is very popular and enjoying good business.

At Marshall, Ill., Amusement Hall (John Farris, mgr.), has been remodeled and is now one of the prettiest halls in the State. Licensed films only are used. Licensed operator.

The Scenic Theatre, Yankton, S. D., has changed hands. J. M. Cunningham has sold his interests to Ed. Lower.

The Oracle, Globe and Isis, moving picture houses under direction of H. A. Sims, are doing fine business in spite of continued warm weather.

At Racine, Wis., the Orpheum, Palace, Dreamland and the Bijou theatres, all presenting good films and having liberal patronage.

At Urban, Ohio, Wonderland (Willoughby and Glick, mgrs.); Orpheum (Murray and Heldin), both picture houses, to steady, good business.

All the moving picture houses at Pensacola, Fla., report good business during all the Summer months. The Star (Fred Evans, mgr.) uses licensed films.

At Charleston, W. Va., independent films showing late subjects are well received at the Eagle Theatre. Under the management of H. E. Robinson, who has been in charge of the house since its change from vaudeville to moving pictures, business is showing an increase. A disagreement between the owners of the property and the management of the house is preventing a number of contemplated improvements, which will probably be made in the Winter.

At Napoleon, O., Star Theatre (Charles H. De Groff, mgr.): This house has been playing to big business the entire Summer. Prospects good for the coming season. Licensed film service.

At Northfield, Minn., the Gem Theatre (A. K. Wyand, mgr.): The Gem Theatre company completed their new theatre and have got what the name signifies—a Gem. Seating for 250, elevated seats, ventilated by large exhaust fan, steam heated, and provision made to make their own electricity; new equipment; change of films every night from now on, using both licensed and independent; keeps a good orchestra; has a first-class place and is doing a very large business.

At Charleston, W. Va., the Royal Theatre is undergoing a complete renovation, which, when completed, will make it one of the handsomest in the city. This theatre changed owners last week, the management and ownership passing into the hands of Prof. J. C. Adler, a well-known moving picture man, who formerly owned and operated the Dreamland Theatre here. Licensed films with the newest subjects are being shown, augmented by a good acting company of experienced talking picture artists. Business is showing a healthy increase Sept. 5-11.

At Warren, Pa., the Theatorum continues to present highest grade licensed pictures, changing daily; business excellent. The Bijou has improved the quality of their service and is now presenting a good grade of licensed films to much better business. The recent cool wave has greatly helped business at both houses.

At Perry, Iowa, the Star (W. K. Johnson, mgr.), formerly the Orpheum, is now open under new management, has been completely overhauled, and enjoys fair patronage. Licensed films are used. The Lyric (A. S. Monroe, mgr.) is showing a first-class line of licensed films and good vaudeville, and is doing a S. R. O. business. The house will be enlarged at an early date.

Mrs. J. Lukey has bought the Dreamland, at Canton, Ill., and is doing good business with moving pictures.

The New Star Moving Picture Theatre, at Hannibal, Mo., is drawing crowded houses, the pictures being of an excellent character, and the Nickelodeon continues to attract a fair share of patronage.

At Hot Springs, Ark., the Lyric (H. Hale, mgr.): Good business, with licensed films. The Lyceum and Orpheum, under management of Straus and Kempner, are running independent films and get their share of business.

Wooster, O., has two moving picture houses, the Princess and the Amuso, in both of which licensed films are used.

At Norfolk, Neb., Manager William Burts, of the Lyric, uses the independent film service, while the Crystal, under management of Buxton and Shinn, is using licensed films. Both houses report good business all Summer.

The Empire Theatre (Howe and Cowan, mgrs.), at Dublin, Tex., remained open all Summer and did a fair season's business with licensed films. Capacity of house about 250.

At Marshall, Tex., the Grand (W. J. Thiers, mgr.) continues to S. R. O., with moving pictures.

Electric Park, Baltimore, Md., is now under the management of Thomas L. Waters. Neither Max Rosen nor Frank Williams are connected with that resort at present. The vaudeville bill is booked by William Morris, Inc., as are the free attractions and the circus acts.

At Lafayette, La., Jefferson Theatre (C. M. Parkerson, mgr.): Nightly, with exception of theatrical bookings. Licensed. To good houses all Summer. Pastime Theatre (Charles Muller, owner and mgr.): Independent. To light business. Business looks blue for the coming season.

At Lycoming Opera House, at Williamsport, Pa. (L. J. Fisk, mgr.): Moving pictures, latest films, to large and enthusiastic audiences. Wilson's Theatre (Frank I. Wilson, owner and mgr.): Moving pictures and specialties to good sized and pleased audiences; the films are novel. The Lyric and the Grand (John Heine, mgr.): Drawing fair sized and appreciative audiences; the films are some of the latest productions.

Wichita, Kan., has four motion picture theatres and they all use licensed films. The Elite has been remodeled and opened Sept. 6 under the management of W. H. Marple.

THE AIR-DOMES.

Notes of Enterprises That Now Give Way to Indoor Attractions.

The Airdome at Gadsden, Ala., closed Sept. 18, after a very prosperous Summer's business.

The Fort Wayne, Ind., airdome has just closed. Manager Frank A. Bremer reports that the season was very successful.

The Airdome, Winston-Salem, N. C., had its share of the patronage Sept 13-18. Managers Green and Charles gave the very best bill obtainable, which included Lottie Moray in character songs, De Marest Brothers in their comedy act and interspersed with singing, talking and dancing. E. C. Pearce pleased with his tenor voice, as also the Airdome Duo. Motion pictures and illustrated songs were added to the programme.

At Guthrie, Okla., Crystal Airdome (Brooks and Curns, mgrs.): The Rentfrow Jolly Pathfinders co. 5-12; good company and excellent business. The Girl and the Outlaw, Fight for a Million, The Woman Who Dared, The Irish Outlaw, Prisoner of War, Dr. Jekyll and Mr. Hyde, Younger Brothers. The Rentfrow Jolly Pathfinders company 12-18.

At the Fort Scott, Kan., Airdome (Harry C. Ernich mgr.): The Rocedia Stock company had only fair business Sept. 6-11. Plays given: The Golden Giant Mine, The Knobs of Tennessee, and The Inside Track; company only, fair. Same company 13-18.

At the Monmouth, Ill., Airdome (August Johnson, mgr.): Hickman-Bessey company in repertoire Sept. 6-11; good company; satisfactory performance; well attended. Banister-Greenwood company Sept. 13-18.—Item: The management expect to keep open until Oct. 1.

At the Majestic Airdome (G. M. Small, mgr.): Shawnee, Okla., Wolford Stock company Sept. 6-11 gave Reformation, Don't Tell My Wife, A Gay Bachelor, Little Minister, Wife in Name Only, and Kathleen Mauvourneen pleased, to fair business; special mention due. The Great Kenos in their vaudeville act. Payton Sisters Sept. 12-18.

At Palestine, Tex., the Airdome (Tim O'Connell, mgr.): The McConnell Sisters drew big business Sept. 4-11. Mr. O'Connell is using the Dickey Theatrical Exchange and licensed films.

W. C. Cook's Airdome, at Spencer, Iowa, closed Sept. 1 because of poor business.

Managers Bleich and Mack, of Jonesboro, Ark., are preparing to remodel the Airdome, so as to play attractions during the Winter season. Work will begin soon.

At the Independence, Kan., Airdome (W. Rez Bell, mgr.): The Bailey-Lockwood company closed a very successful engagement Sept. 11, presenting The Church of the Stage, Whose Baby Are You, Felecia, I Love My Wife, and But oh, You Uncle! to large and well pleased audiences. The De Ormond Sisters opened with Across the Great Divide Sept. 13.

At Dubuque, Iowa, Jake Rosenthal's Airdome offered Jane Babcock in Little Alabama Sept. 5-11, and drew good houses. Same company in My Wife's Mistake Sept. 12-18.

At the Pomeroy, Ohio, Airdome (John Kaspar, mgr.): Motion pictures and vaudeville. Brunswick's Indian pictures, and native Sioux Indians week 13-18. Diehl and Mack, who played an engagement at the Airdome 6-11, were also a feature at the Meigs County Fair 8-10, as was Cook's Hippodrome.

At the Leavenworth, Kan., Airdome (Charles Lester Keane, mgr.): The Goldie Cole company in repertoire Sept. 12-18; good attraction and business.

This is the last wek of the season at the Airdome, at Omaha, Neb. Business has been excellent at this place when the weather will permit, attracted by the excellent work of the Breckenridge Stock company.

At the Star Airdome (A. Bert Bates, mgr.), McAlester, Okla., Franklin Stock company Aug. 29-Sept. 11.

At the Clinton, Ia., Airdome (Dixon and Stewart, mgrs.): Closed a successful Summer season with the Earle Stock company in Forgiven.

At Guthrie, Okla., the Crystal Airdome (Will Brooks and Kerns, mgrs.): Briant Brothers' Comedy company; fair company and business; plays, Ma's New Husband, The Gambler's Wife, David Garrick's Love, The Moonshiner's Daughter, The Hypocrite, The Man, the Maid and the Money, Peck's Bad Boy Aug. 22-28. The National Stock company Aug. 29-Sept. 4. The Power of Love Sept. 29.

At the El Paso, Tex., Airdome (Frank Rich, mgr.), the Morris B. Streeter Musical Comedy company closed a successful Summer engagement here Sept. 6, and their popularity was attested to by the big audience and repeated encores. Blanche Bryan and Mr. Streeter and company leave for San Antonio to open the Majestic there. Aubrey Carr goes to Globe, Ariz. Genevieve De La Cruze and her brother, Frits Field, will open the Majestic here 9 with Nan Helpern and a supporting company.

At the Greensboro, N. C., Airdome (A. N. Walters, mgr.), week ending Sept. 4, the La Temples, illusionists, very good, took well; E. J. Barbee, tenor (not illustrated); LaFevre and St. John, one-act musical comedy, The Property Man and the Show Girl, excellent, best attraction this season. Attendance good entire week. Weather cool. Nice run of films.

The Capital Beach Airdome, at Lincoln, Neb., managed by L. M. Gorman, had a good week Aug. 30-Sept. 5, in spite of inclement weather and rival attractions. The bill of Miss Edythe and Sig. Frans and the Long Trio was interesting and well received. The week of Sept. 6-12, which is State Fair Week, the Beach will offer Harvel's Marionettes, Clark's dogs, Skylo, Burning of the Robert E. Lee and other attractions.

At Palestine, Tex., the Airdome (Tim O'Connell, mgr.) had the Wanda Sisters and high-class moving pictures Aug. 30-Sept. 4. Mr. O'Connell has lost only one night (one performance) through inclement weather since the Airdome season began. The McDonnell Sisters Sept. 6-11.

The Fort Wayne, Ind., Airdome, under management of Frank A. Biemer, closed a successful season.

At Louisiana, Mo., Chandler Airdome (C. E. Chandler, mgr.) Fane-Gorrell Stock company return date, Sept. 6-11, gave best of satisfaction.

At the Greeley, Colo., Airdome (Tom McKenna, mgr.): Johnson and Fleschs and Carrico and Delmage 9-11 pleased packed house; also pictures (Pathe).

The Airdome at Winston-Salem, N. C., had an excellent bill Sept. 5-11, which consisted of Lloyd Quinn, the blackface comedian; E. C. Pearce, who possesses a splendid tenor voice, and Tracey and Carter in their comedy sketch. The pictures continue to be of the best obtainable, and the managers, Green and Charles, guarantee the best show in the city.

At the Independence, Kan., Airdome (W. Rez Bell, mgr.) the Chase-Lister company closed a very successful two weeks' engagement Sept. 4, presenting the last week A Traveling Man, His Majesty the King, and Robinson Crusoe. The Tolston Stock company Sept. 6-11.

At the Sedalia, Mo., Airdome (George F. Hall, mgr.) Playter Players company opened a two weeks' engagement Sept. 5.

At Annapolis, Md., Airdome motion pictures and Signor and Rosella, comedy acrobats and contortionists, to good business Sept. 6-11.

At the Little Rock, Ark., Airdome (Fred Pennell, mgr.) the Bittner Stock company Aug. 30-Sept. 11 in The Girl and the Gambler, Parish Priest, Only a Country Girl, Her Wedding Day, Sowing the Wind, and The Politician to capacity. Good co.

At the Airdome (Charles Lester Keane, mgr.), Leavenworth, Kan., Goldie Cole company Sept. 5-11 in repertoire opened to big business, but several performances were canceled on account of rain.

The Fort Madison, Ia., Airdomes closed Sept. 4, after a season of good business.

At Chanute, Kan., Airdome (F. Lee Williams, mgr.): The Hulton-Bailey Stock co. closed a very successful two weeks' engagement Sept. 4. Well pleased. Morey Stock co. opened for two weeks' engagement Sept. 6. Good co. and business.

THE CLOSING PARKS.

News of Summer Amusement Places Near the Season's End.

The Bauscher Carnival company, while playing a week at Toledo, Ill., met with a heavy loss of property recently when their baggage car, which was standing on the siding, caught fire, completely destroying same. The performers belonging to the Plantation Show on the carnival were sleeping in the car and barely escaped with their lives, so much headway had the fire gained before its discovery. Mamie Shannon and Anna Powell, both performers, received dangerous burns and are unable to be moved with the Carnival company. Mrs. A. C. Bauscher, wife of the manager, lost two trunks with wardrobe valued at $1,500. A complete picture outfit, with gas tanks and thirty reels of film, were also destroyed. Mr. Bauscher estimates his loss at $6,000.

At Fall River, Mass., the Lincoln Park Opera co. closed their season Sept. 6. Glen Ellis became a great favorite with the patrons, as did Jack Norworth and Gilbert Clayton.

At Lincoln, Neb., Fair Grounds (W. R. Mellor, mgr.): Nebraska State Fair Sept. 6-10, offered Pain's fireworks, Liberati's Band, the Herbert A. Kline Shows, Western League ball, athletic meet, Nebraska racing meet, and the Pike.

Following the most successful season in its history, Greater Dreamland's management is planning more novelties for next season. Plans for some of the novelties, such as the improvement on the pier, the erection of a theatre to be conducted by William Morris, Inc., and running its own steamboats, have already been announced in THE MIRROR. At the last meeting of the management S. W. Gumperts, general manager of the park, with Frank C. Bostock, who has just arrived from England, presented plans for the most sensational exhibit in handling wild animals that has ever been done, the plans for which were adopted. There will be erected where the tower now stands a structure built of cement and resting on iron girders made in an exact reproduction and identical size of a mountain pass and hillside. Instead of exhibiting animals in cages or arenas, they will be allowed to roam in their natural state on this mountainside, beneath real trees and underbrush, which will be planned in keeping with the habitat of each specimen.

At Providence, R. I., Charter Oak Park combined Fair and Grand Circuit Meet, with many side Wild West and vaudeville features, attracted immense throngs Sept. 6-11. The attendance was 30,000.

At Al Fresco Park, Peoria, Ill. (Vernon C. Seaver, mgr.), Lottie Mayer, lady swimmer, and Israelites of House of David were the main attractions Sept. 5-11. Week 12-18 big G. A. R. encampment.

The Mt. Holly, N. J., Fair will open Oct. 5 and continue 6, 7 and 8. It is expected this year's fair will far surpass all previous efforts in point of exhibits and free attractions.

VAUDEVILLE PERFORMERS DATES.

(Continued from page 26.)

Wentworth and Burns—Vendome, Waco, Tex.
Westony, Vilmor—Columbia, St. Louis.
Wheelers, The—Shea's, Toronto, Can.
Whelan, Albert—K. and P. 5th Ave., N. Y. C.; Keith's, Prov., R. I., 27-Oct. 2.
White, Porter J.—Shea's, Toronto, Can.
Whitney and Young—Bullock's, Prov., R. I.
Williams and Melburn—Wm. Penn, Phila.
Williams, Gus—Proctor's, Albany, N. Y.
Williard and Bond—Bennett's, Hamilton, Can.
Wills, Nat M.—Colonial, N. Y. C.
Wilson Bros.—Orph., Atlanta, Ga.
Wilson, Geo.—American, Toledo, O.
Wilson, Jack—Orph., Elgin.
Windsor, Muriel—American, N. Y. C.
Wireless—Temple, Detroit, Mich.
Woman in the Case—Hammerstein's, N. Y. C.
Wood, Vivian—9th and Arch, Phila.
Woodford's Animals—Blaney's, Balto., Md.
Wordette, Estelle—American, Toledo, O.
Work and Ower—Grand, Pittsburgh.
WORLD, JOHN W., AND MINDELL, KINGSTON—Orph., Los Angeles, Cal., Orph., Salt Lake City, U., 27-Oct. 2.
Wormwood's Animals—Keith's, Columbus, O.
Worthley, Abbott and Minthorne—Orph., Sioux City, Ia.
Wyckoff, Fred—Orph., Reading, Pa.
Yoscarys, Three—American, Chgo.
York, Max—Cook's, Rochester, N. Y.
Young Bros.—American, Boston.
Young, De Witt and Sister—American, Memphis, Tenn.
Young, Ollie and April—Lyric, Danville, Ill., 27-Oct. 2.
Youngblood Sextette—Scenic, Prov., R. I.
Yule and Simpson—Pantage's, Spokane, Wash.
Zanore and Berg—Exposition Rio de Janeiro, Brazil, S. A., July 12-Sept. 30.
Zarelli, Joe—Family, Warren, Pa.
Zech and Zech—Crystal, Trinidad, Colo.
Zimmer Max—9th and Arch, Phila.

THE VAUDEVILLE MIRROR

NEW VAUDEVILLE ACTS

SEVERAL IMPORTANT PRODUCTIONS WERE MADE IN THE GREATER CITY.

Alfred Kappeler and Audrey Maple, Van Biene, and Pat Rooney and Marion Bent Offer New Sketches at the Colonial—Jesse L. Lasky's The Song Shop at the Fifth Avenue

Van Biene.

After several years' absence in Europe where he has always been a great favorite, Van Biene, the "actor musician," returned to American shores last week, making his first appearances at the Colonial. George Broadhurst has written his present vehicle, a one-act dramatic playlet, entitled The Master Musician. It is a story along somewhat similar lines to The Music Master, although in no way a plagiarism of that play. An aged 'cellist (Van Bienne) has met with misfortune after misfortune, until all he has left in life is the memory of a brilliant past and the love of a girl of his youth. The scene discovers him asleep in his cheaply furnished room on a cold Winter's morning. Jennie, his one faithful friend, who is the daughter of his landlady, enters and wakes him. He is weak from loss of food and the cold. She steals downstairs and brings back an armful of wood for his fire, later giving him her breakfast. The musician reminiscences about his past and about the girl he loved so dearly in the days gone by. He then shows her a locket containing the picture of his sweetheart, afterward relating the experience of his first great night as a 'cellist before the public, playing for her upon his beloved instrument. The girl kneels before him in an attitude of rapture while he plays on, one melody following another. Van Biene's mastery over the 'cello is already well known, and he is as wonderful as he was when he first appeared in this country about fifteen years ago. The audience on Wednesday night applauded, as few Colonial audiences can applaud, and it was with real reluctance that he was allowed to stop and go on with the playlet. The 'cello being laid on his bed he prepares to go out to give a music lesson to a young girl pupil, who is his sole support at present. A knock is heard and the pupil enters, garbed in furs and a handsome gown of modish cut. She offers money in advance for her lessons, but the starved musician is too proud to accept. The story of his old love again is partly related, and the pupil requests a look at the miniature portrait of his long lost sweetheart. He shows it to her, and the end of the playlet rapidly is brought on through her recognizing in the picture the identity of her own aunt, still unmarried. She then takes him away to live with them. Jennie, heartbroken at losing her friend, falls on her knees before the 'cellist's chair in tears. But he returns, discoverers her, and as the curtain descends he tells her that she, too, shall always live with them as his daughter. Mr. Broadhurst has contributed a dramatic playlet that is worthy of him as an author, and that should be enjoyed and appreciated by vaudeville audiences for many years to come. Van Biene gave a portrayal that was truly sympathetic, artistic and never overdrawn. His quaint German dialect, his keenly dramatic instincts and his playing of the 'cello will ever remain in one's memory as a bit of art not to be cast aside. Lena Burnleigh, who is featured with him on the programme, gave a thoroughly pleasing performance as the girl Jennie. Marion Day, looking most attractive and winsome, was particularly well chosen to play the part of the rich pupil. Her reading of her lines was capable, and she held the stage convincingly during her scene.

Alfred Kappeler and Audrey Maple.

At the Colonial last week Alfred Kappeler and Audrey Maple made their first appearance in a new vaudeville offering entitled In a Grecian Garden, the words of which are by Clay M. Greene and the music by Robert Hood Bowers. The scene is laid in a garden in ancient Greece, showing a temple-like house on the left, a marble bench seat down right, a sun dial down center, a wall up about four and a landscape drop up stage at back. Leg drops are hung at two and three, giving a foliage effect as well as showing the walls referred to. The scene is really very pretty and deserves praise. Mr. Kappeler appears as a singer in a Grecian theatre, while Miss Maple plays the part of a maiden of a wealthy family of nobility. Both look exceedingly well in their "classic" costumes of the period, but the sketch itself is weak—very weak. A bit of burlesque is entered into which does not help it any and which mars the character of the singer greatly. No one can sympathise with a man who will weep and wail over his unrequited love and then don a fake helmet and declare in boyish bravado that he is going off to be killed in the gladiatorial arena. To be sure it is intended as burlesque, but such burlesque in what was apparently originally intended to be a pretty little operetta is so out of place as to jar most inharmoniously. And to go back to the Rogers Brothers' old line: "To be—mit or helmit" is unforgivable, besides being a form of plagiarism not to be condoned. Several songs were indulged in, one towards the close being sung in the same manner as was "The Love Waltz" in the production of that name, in which these two players recently appeared. Here the "glue" kiss was again quite out of place. The business of dropping the curtain and then raising it, showing Miss Maple standing on the sun dial while Mr. Kappeler sang a love song at her feet, was too amusing to appeal to one's sentimental feelings. Why, good people, not play such a musical offering along straight lines? Neither of you are comedians! Then don't try to be funny! An actor, not programmed, appeared as a slave servant of age and decrepitude. His work was commendable and he deserves a line on the programme. With much rewriting, much rehearsing, much altering and much more care as to detail, Mr. Kappeler and Miss Maple will have a musical operetta that will be lasting and pleasing. But not now!

The Song Shop.

Jesse L. Lasky's latest vaudeville act, The Song Shop, was presented for the first times in town last week at the Fifth Avenue. Paul West is responsible for this offering, which he aptly dubs a "musical conceit." The latter word is particularly appropriate. The scene, as the title would imply, is in the salesroom of a local song publisher's shop. Ben Linn, late of The House Boat act, is the proprietor of same; Ida Lee Caston, late of At the Waldorf, is the cashier; the Shaw Twins, recently with The House Boat production, appear as a pair of society girls bent upon going stagewards. Charles DeHaven and Jack Sidney are a twain of salesmen for the shop, while John T. Murray plays a broad comedy role of a sort of traveling salesman of the cheaper sort. The dialogue is bad—very bad. The music is composed of mostly interpolated songs, one or two of which are tuneful and catchy. The entire company is a clever aggregation of players and were it not for this fact The Song Shop would speedily wend its way to the land of oblivion. As it is, it made quite a hit on Tuesday afternoon, and with the aid of these now in it and with rewriting and alterations, it may have a long and successful run. DeHaven and Sidney do some of their dancing, which is always most pleasing, and the Shaw Twins render a whistling duet which was thoroughly enjoyable. Mr. Murray sang a comic song entitled "Don't Mention It," which scored quite heavily. "Won't You Harmonize With Me" is the only number apparently written especially for the act, it being a popular sort of song that is musical and entertaining. DeHaven and Sidney and Miss Caston rendered "Carle," doing a dance at the finish, all of which was liked. Mr. Linn sang "The Wild Cherry Rag" in his own inimitable manner, the entire company joining in the last chorus, then swinging into "Won't You Harmonize With Me" for a curtain, at the very end each person reversing the song sheets from which they were supposed to be singing, thus showing a series of letters which spelled "Good-By." But as an act, outside of the people in its cast, The Song Shop is the weakest of the Lasky productions.

A Woman's Wit

At a benefit in aid of St. Mark's Church, of Sheepshead Bay, held at the New Brighton Theatre last Monday evening, Sept. 13, Glenda Owen and company presented a sketch from the pen of Jack Gorman for the first time in the greater city. Mr. Gorman has taken a rather familiar theme—a visiting burglar in the home of a wealthy woman in search of pelf—but unfortunately he has taken such liberties with his subject and has mixed his comedy situations and his bits of pathos so badly that the result is a rather unhappy conglomeration. A burglar visits the home of Mrs. Barton in the absence of her husband and meeting the wife demands a sum of money he believes her to have. She pleads that her husband has only recently lost much money and that they are poor. The intruder becomes sympathetic and takes from his pocket a string of pearls he has purloined elsewhere and offers them to the distracted woman, who refuses the proffer. She then asks him to pose for a character portrait and then proceeds to paint his likeness on a canvas. Wishing to get a particularly effective pose, she persuades him to allow her to manacle him, at once seizing his revolver and becoming mistress of the situation. She then calls the police by 'phone, but later relents, and after listening to the pleas of the repentful thief replies through a door to her butler's announcement of the arrival of the police that the burglar has escaped, and the curtain descends with the culprit kneeling at her feet. There are some bright lines and a number of good laughs, but many of these come at the wrong moments. The sketch has possibilities, but not in its present form. Miss Owen as the wife gave as good a portrayal as the lines and situations permitted, while she made a really beautiful picture in evening gown of tasteful cut, design and color. She shows experience and ability as an actress. Frank Raymond played the role of the burglar commendably, and if the part were a straight comedy one instead of being the mixture it really is he would have made a big hit. He, too, is a player of more than average talent and personality.

Will C. Cowper and Company.

A Texas Ranger is the title of the dramatic sketch, which Will C. Cowper, the well-known actor-author presented for the first time in town at the Fourteenth Street Theatre last week. It is a cowboy sort of playlet, with a scene in an adobe shack on the Texas frontier. Jen Buckley (Mr. Cowper) is a "puncher" who is in love with Bertie (Harriett Nekama Phillips), a girl who has traveled to the shack in the guise of a boy, being captured on the way by Mendoza (Jack Duncan), a Mexican "greaser." Buckley finds the girl and gives her protection, thinking her to be a boy, however. To get back to her ranch she "disguises" herself as a girl, appearing as her real self. Buckley then forces from the Mexican the story of the girl's real identity, which had been a mooted question for years, learning the real truth through a locket Mendoza had stolen from her. All then ends happily, the cowboy and the girl learning of the love each bears for the other. A special set was used, adding greatly to the act. Mr. Cowper gave a good portrayal of the cattle man and Miss Phillips was attractive and convincing, as both the disguised boy and the real girl. Mr. Duncan was well made-up as the Mexican, and his work was most commendable. None of the players spoke loudly or distinctly enough at times, however, a lesson all players must learn when appearing at the vaudeville-picture houses where people are almost continually moving in and out.

Queen Mab and Charles Weiss.

Sig Wachter and the Nybo Agency's latest vaudeville offering, consisting of Queen Mab and Charles Weiss, two midget players, had their first metropolitan showing at Keith and Proctor's 125th Street Theatre last week. To say that they scored a goodly hit is putting it very mildly. Queen Mab is a diminutive lady of only twenty-eight inches in height, but formed as perfectly in face and body as any of her older sisters, and she is far more clever than are many others who aspire to honors upon the dramatic stage. The team does a singing and dancing act of a most meritorious order and one that will please any audience. Several costume changes are made and all of the gowns shown by Queen Mab are wonders of the dressmaker's art. A black sheath Princess gown, with yellow underskirts, is particularly pleasing and she looked stunning in it. Her first dress was a blue embroidered affair with a hanging mandarin cloak. Another was a military dress, knee length skirt of red, with blouse of blue color. The songs included "Whoop La! Its On the Boulevard," a parody on "He Walked Right In and Turned Around and Walked Right Out Again," sung by Mr. Weiss, and a duet, the title of which is unfamiliar. Next to the close a drum beating specialty, when both wore military costumes, scored heavily. A clog dance was offered at the finish, both being more than generously applauded and receiving many bows on Tuesday night.

Ethel Barr and Company.

At Keith and Proctor's 125th Street Theatre last week Ethel Barr and company presented a new vaudeville sketch entitled An Episode of '61, in which the character of Abraham Lincoln is brought in. It is a war playlet and seemed to please the Harlemites mightily. The theme is a rather familiar one and has been told in story form more than once, episodes of the kind having occurred frequently in the great rebellion. George Mason has deserted from the army owing to the illness of his wife. He is captured, court-martialed and sentenced to be shot. His child, hearing her mother tell of the awful fact and of the faint possibility of the President interfering with the carrying out of the sentence, goes to the famous Lincoln and in childish way pleads for the life of her father. The scene is in the library of the White House, where Mrs. Lincoln is discovered. The child tells the wife of the President of her father's predicament and upon the entrance of Mr. Lincoln the little girl hides behind a screen. The President reads a letter telling of the sentence imposed upon the deserter, the child then coms from her hiding place and succeeds in winning the sympathy of the great emancipator and her father's freedom. The sketch was well played by the following cast: The child, Ethel Barr; Mrs. Lincoln, Louise Aldrich; President Lincoln, Chester Herbert.

Who Found the Pole?

The above comedy, which was produced by Harrison, Moffatt and company at the Star Theatre, St. Johns, N. F., last week, is based on the Peary-Cook dispute. The dialogue contains many laughable hits, while John Burke, Charles Harrison, and Gladys Moffatt brought out the points of the various jokes rather cleverly. The finale of the act was most effective and stirred the audience up to a high pitch of enthusiasm. The setting, which showed the kitchen of Captain Bartlett's home, Newfoundland, was darkened, and the curtains drawn back from the large old-fashioned cottage window, showing the S.S. "Roosevelt" returning from the frozen North, during which the orchestra rendered the "Star Spangled Banner." The curtain, while most amusing, nevertheless appealed very much to the audience. On being questioned regarding his work, Captain Peary (or, at least, his impersonator) stated that he had brought the Pole back with him, and to the amusement of those present five sailors brought in through the center entrance a large spar, fourteen inches in diameter, to which were nailed the Stars and Stripes and the colors of Newfoundland. At this point the curtain descended, only to rise again and again in order to satiafy the storm of applause.

LEO C. MURPHY.

Pat Rooney and Marion Bent

In a new offering at the Colonial last week, Pat Rooney and Marion Bent scored a heavy hit. The act is called At the Stand. It being a rapid fire conversational sort of presentation, with much of the singing and dancing of the Rooney-Bent order, which is ever welcome. A newsstand is shown in two, covered with newspapers and periodicals from all over the country. Mr. Rooney is the newsdealer, Miss Bent a casual customer. Many jests and puns are made upon the various publications hanging upon the stand, a few being upon theatrical journals, as well as upon other kinds of periodicals. The songs included "Oatsey and Tootsey" and a couple of others, each of which was liked on Wednesday night. Mr. Rooney's eccentric dancing never went better, and at the close he was recalled again and again, finally doing his "Yiddishy Cavottesky" and a "Yiddish Hornpipe." Miss Bent wore two handsome gowns, and joined her husband-partner in his dances most capably.

Eddie Leonard.

After his recent fiasco in minstrelsy, when he left the Eddie Leonard Minstrel company without warning, the black face singer and dancer of that name has again sought fame and fortune upon the vaudeville stage. His act is almost identical with the one he offered last season, except that it includes Mabel Russell and the Field Brothers. Most of the success of the offering may be laid to these latter people rather than to Mr. Leonard himself, although his stuttering singing and dancing of the George Primrose order was well liked by the Victoria Theatre audiences. The act opens with full stage, same scene of previously and closes in one. The following songs are rendered vocally or as dance accompaniments: "Honey Mine," "Dear Old Dutch," "Ben Bolt," "When You Were Sweet Sixteen," "That Teasing Rag," "Ida," "Dixie," (always good for a round of applause), and "Turkey in the Straw."

May Melville.

May Melville, who was seen at the Fourteenth Street Theatre last week, has played in and around New York at Sunday night and club performances for a long time, but this was her first week's appearance in the metropolis. She offered a character singing act that compares favorably with the work of many of those now being headlined at the larger houses. Her songs included "Oh, Doctor, Kill My Pain!" Lucy Weston's Salvation Army girl song, "Be Good;" "I'm Going To Do As I Please," and "Pansy." She wore four gowns, each being in good taste and appropriate to the number going with it, and on Tuesday night she was thoroughly liked by the audience, except for her "Be Good" song, which went sort of flat, proving that the "middle classes," or those homely folk that Lincoln used to call "the plain people," do not like the suggestive or the vulgar. Barring this, she was a hit.

Cimijotti's Horses.

A new feature act had its initial performance at the Wilson Theatre, Mason City, Ia., 13-15. It is Cimijotti's Wonderful Arabian Horses, there being seven light creams and three snowballs, with white manes and tails, ranging from three to five year olds and selected from his herd of fifty. They have been under the personal supervision of trainer W. A. Sigsbee and several assistants for the past year, and the act is given with ten riders in imported outfittings and with imported English saddles and

PENCILED PATTER.

You can't judge a book by the lyrics and music.

Eddie Keller is certainly the busy agent. He has Harry B. Lester almost all booked up for the season. Billy B. Van and the Beaumont Sisters will open at Waterbury, Conn., Sept. 27, booked by Keller. Eddie also booked Anna Dia De Bar at the Victoria. He sat through the act once, and considered himself sufficiently punished therefor, now repeating the old saying. "Never again!"

Isn't it just about time for another song writer to embrace the stormy sea of vaudeville.

It is said that Thomas W. Ryley has Glenn H. Curtiss, the aviator, under contract. He is probably trying to atone for the shock he gave the public with The Queen of the Moulin Rouge by educating them in "airshipestry" at two dollars per head.

Weber and Allen, who book the Sunday bills at the Olympic on Fourteenth Street, claim to be the "Champion Booking Agents of the World." Ted Marks, take notice!

It was rumored around the Long Acre Building that a certain well-known safety razor manufacturer was offered vaudeville time. Ye gods! Has it come to this?

Billie Burke's new act, The Models of Jardin de Paris, featuring Carroll Henry, was reported a big hit at Trenton. Billie says he hates to talk about himself—but he has the best act in vaudeville.

Max Sherman, who was formerly with the Pat Casey Agency and still later with Bert Cooper, is now general booking manager for Paul H. Liebler, Inc., the new vaudeville producing company with offices in the Gaiety Theatre Building.

Why do so many vaudeville performers wear stock ties?

That "noise" you hear around the Long Acre Building is the "silence" all the managers keep when Martin Beck's name is mentioned.

Charlie Weiss and Queen Mab, Sig. Wachter's latest act, is booked solid. It is certainly a novelty and every place it goes it is the talk of the town.

Don Count, McKever and company tried out a new act at Keith and Proctor's 125th Street Theatre last Thursday night called A Wise Stage Hand. The reports about it are favorable.

Alf Wilton had two new acts fresh from the West at Union Hill, N. J., last week. They are Vennetta, Vennerson and Le Roy, a gymnastic act, and Niblo and Riley, two-man talking act. Wilton booked Annie Abbott, "the Georgia Magnet," at Pittsburgh on Friday of last week. Kind of late to book an act, but it shows that Alf is always on the job.

There is a lawyer out West somewhere who has a sketch to sell. He has sent it to every agent in New York, but so far he has been unable to get rid of it. Is there any one anywhere who can sell anything to a New York vaudeville agent?

When you are figuring out circuits, don't forget Phil Hunt's. It is booked through Joe Wood's office and consists of the Howard and Bowdoin Square, Boston; Orpheum, Brockton; Orpheum, New London; Star, Pawtucket; Gem, Arctic, R. I.; Temple, Middletown, Conn.; New Star, Canterville, R. I., and all of the theatres of the Belmont Amusement Company. If you think there is no work connected with booking try and see Phil on a busy day!

It's funny how a certain actor-song writer who tells you "who wrote it"—if you like it—can sing a song written by an Englishman and introduced in this country five years ago, as "his own," and get away with it.

There is a fellow playing out West who calls himself "The Human Adding Machine." A manager plays him on a percentage basis, and he can tell the exact attendance before the count up.

Pathos is the Waterloo of many a vaudeville act.

There is a poster for The Melting Pot printed in Hebrew on a fence at Broadway and Forty-second Street. At an early hour one morning last week a lyric writer with an "edge" on was seen trying to write words to it.

The most familiar words in a booking agent's office are: "Put it on some place where I can see it." THOMAS J. GRAY.

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Bradley's Minstrel Quintette.

At Gane's New Manhattan Theatre, Broadway and Thirty-first Street, Bradley's Minstrel Quintette was seen for the first times in town last week. It is an aggregation of five blackface comedians and singers, who work in a semicircle like the regular minstrel first part show. All five are good individual singers, while as comedians they more than pass muster. Their song offerings last week were "Tittle Tattle Tale," "The Big Bass Viol," "Did He Run?" and "While Old Glory Waves." There is no doubt but that the Quintette will become big favorites here and they should have a long run at this house.

Max Burkhart.

At the benefit for St. Mark's Church, of Sheepshead Bay, held at the New Brighton Theatre, on Monday, Sept. 13, Max Burkhart tried out his new singing and comedy act before a large and appreciative audience. He sang "Love Thy Neighbor as Thyself," "Sadie Salome," and "No One Can Do It Like My Father." He made much of the first number and rendered the second in amusingly good dialect, quite dissimilar from any of those who have been heard to sing it before, being original in his methods of delivery. With a few weeks time and further work, Mr. Burkhart should develop his act into a most entertaining offering and undoubtedly secure the time he desires.

Patchin Brothers.

The above team of comedy acrobats made their premiere at the T. A. Theatre, St. Johns, N. F., 15. The taller of the duo opens the act with a Yiddish monologue, song and dance, doing lightning changes to a German drum major and an Irishman respectively, all of which are very clever. The shorter Patchin appears as a Chinaman all through the act, and performs that line of work pleasingly. The turn closes with some slapstick comedy, which is not very humorous, and the usual somersaulting and vaulting "stunts." If the singing and dancing of the taller Patchin could be eliminated, the act would please the average lover of vaudeville. LEO C. MURPHY.

Leslie and Baker.

Lew Leslie and Bella Baker were features of the bill at the American Music Hall last week in a short sketch, embracing opportunities for each to display his and her talents as singers and dancers. The latter is of fair quality and the singing is a bit better. Miss Baker's mannerisms are often pleasantly like Bessie McCoy's, and Mr. Leslie's less pleasantly like George Cohan's. The act was a pleasing and satisfactory opening turn for the American's bill.

LAST WEEK'S BILLS.

AMERICAN MUSIC HALL.—Musical Lowe, Lew Leslie and Bella Baker, Ralph Jonstone, Probst, Wilfred Clarke and company, Josephine Davis, Flake O'Hara and company, Mazuz and Mazett, Three Dumonds, Divine Myrma.

PLAZA MUSIC HALL.—Bon Air Trio, Sisters De Faye, Maude Hall, Carlton Macy and company, Joe Welch, Phantastic Phantoms, the Dumonts, Stella Mayhew, Pauline.

ALHAMBRA.—Gallaway, Kennedy and Rooney, Trovato, Warren and Blanchard, Minnie Dupree, James Harrigan, Jack Norworth and Nora Bayes, Howard and North, Three Hanlons.

COLONIAL.—Mr. Quick, Quinn and Mitchell, Alfred Kappeler and Audrey Maple (New Acts), Jack Wilson and company, Van Biene (New Acts), Sullivan, Pasquelena and company, Louise Dresser, Rooney and Bent (New Acts), Asahi Troupe.

KEITH AND PROCTOR'S FIFTH AVENUE.—Christy and Willis, Olivotti Troubadours, Jesse Lasky's The Song Shop (New Acts), Ray L. Royce, Eva Taylor and company, Bessie Wynn, Byron and Langdon, the Kellinos.

VICTORIA.—Chalk Saunders, Gil Brown, Mr. and Mrs. Jimmy Barry, George Beban and company, Maggie Cline, Smith and Campbell, Eddie Leonard (New Acts).

FOURTEENTH STREET.—Nightingale, May Melville (New Acts), Will C. Cowper and company (New Acts), Wood and Green, Standard Comedy Four.

KEITH AND PROCTOR'S 125TH STREET.—First half: Queen Mab and Charles Weiss (New Acts), Ethel Barr and company (New Acts), Faulkner Brothers, Horan and Van. Second half: Hughes and Cole, Excelsior Trio, Martelle Duo, Sidney Ford.

ORPHEUM (Brooklyn).—Edward Abeles, Camille Ober, Sicilian Singers, Max Gruber and Animals, Great Lester, Sleedes, Bert Leslie and company, Hill, Cherry and Hill, Quigley Brothers.

FULTON (Brooklyn).—Consul, Sophie Tucker, Kate Elinore and Sam Williams, Midgley and Carlisle, Roland Travers, De Witt Young and Sister, Beatrice McKenzie, Walter Shannon and company, Hale and Corbin, Al. Fields and Dave Lewis.

GREENPOINT (Brooklyn).—Hotel Laughland, Bert and Lottie Walton, Geiger and Walters, Hickman Brothers, Fred Seamon, Farrell-Taylor Trio, the McNaughtons, Zeno, Jordan and Zeno.

A GARDNERLESS COACHMAN.

How important a factor Grace Gardner is to the success of her funny sketch, The New Coachman, found proof at the Victoria week before last, when it was necessary, owing to the fact that Miss Gardner was compelled by illness to remain abroad, when at the conclusion of its foreign engagements her sketch left for its American time, to replace her with a substitute. The young woman replacing Miss Gardner is pleasing, but lacks the Gardner vim and charm. As a result, the act moves less pleasingly than when Miss Gardner is at its helm. Louis Simon is still funny, however, and hidden beneath the queerest wig ever shown the Victoria patrons still arouses as hearty laughter as before. It is to be hoped that Miss Gardner's recovery is rapid and complete.

A VAUDEVILLE CHUMLEY.

Cecil De Mille has in active preparation a twenty-minute version of Lord Chumley, intended for the use, in vaudeville, of Wallace Erskine.

A CRITICAL REVIEW

COMMENTS UPON DRAMATIC AND OTHER OFFERINGS SEEN IN TOWN.

James Harrigan Pleases the Alhambra Patrons —A Dancer Who Should Not Monologue — Eva Taylor and Company at the Fifth Avenue—Other Criticisms of Acts and Players.

Howard and North, in that delightfully rural pastoral sketch, Back in Wellington, added more laurels to their already overladen brows last week (Alhambra), by creating a most satisfying and laughing hit. It is a bit of human nature, so realistic and so naively humorous that it is bound to be a successful feature of any bill.

Kennedy and Rooney gave Harlem audiences one last look at The Happy Medium (Alhambra), preparatory to producing their new act, and to say that they equaled their previous successes is putting it mildly. It is with great expectation that audiences will await the new act, which if it surpasses their present offering will be well worth seeing.

Norah Bayes and Jack Norworth appeared at the Alhambra last week and Miss Bayes' work in particular won hearty appreciation. If only more singers would articulate as perfectly as Miss Bayes does then indeed would the millenium be expected.

James Harrigan followed the intermission and scored a most satisfying hit, notwithstanding the disadvantage of position on the bill. His monologue material is so good and his manner of delivery so effective that it seems almost criminal managers won't allow him to get away from that ancient burlesque juggling. His field is most emphatically that of the monologue comedian, and they are so scarce nowadays that when one is discovered who really has a future he should be encouraged, not compelled to waste his talents on an aggregation of unfunny cigar boxes.

Minnie Dupree, assisted by White Whittelsey and Mr. Racey (?), in Edgar Allan Woolf's sketch, A Call for Help, showed improvement last week (Alhambra). The actors are becoming more confident of themselves and injecting a snappier spirit into their work, which helps the sketch most effectively. Miss Dupree was winsomely attractive, and much of the act's success is due to her untiring efforts and endearing personality.

Christy and Willis (Fifth Avenue) presented their dancing and juggling act, opening the bill at that house. The combination of a soubrette and a tramp juggler is incongruous to say the least, but such is vaudeville of these days! Most of the tricks of juggiery by Mr. Christy have been done before and his comedy is the biggest feature of the act. The rising tree "stunt" and the same with the fence won big laughs.

The Olivotti Troubadours (Fifth Avenue) scored one of the biggest hits of the bill last week. Their renditions upon violin and guitar were applauded to the utmost and each was recalled many times.

Ray L. Royce (Fifth Avenue) gave his character impersonations with the usual result of winning much applause at the end of each separate characterization. His present repertoire includes an old judge delivering his charge to the jury, the chairman of a school board at the graduation exercises of a country school, the principal of the school on the same occasion, a rendition of James Whitcomb Riley's "The Old Man and Jim," and a schoolboy's recitation.

Al. Almont and Mlle. Dumont (Plaza) were an enjoyable addition to the opening bill of the season at that house. Their renditions upon Mr. Almont's sentiphone were greatly appreciated and the other offerings were greatly enjoyed.

Maude Hall, Carleton Macy and company (Plaza) were again most enjoyable in that inimitable comedy sketch, The Magpie and the Jay, and the delicate bits of pathos and the broad comedy were appreciated to the full, as always in the past.

Pauline (Plaza) was the headliner at that house last week, where his hypnotic act was the same sensational hit that it has been since it was first presented in town. Dr. Pauline is a remarkable attraction for any vaudeville house, and the comedy he injects into his work is so excruciatingly funny and so well carried out that he is a welcome feature of every bill he appears on.

Smith and Campbell (Victoria) were again seen with the keenest sort of pleasure in their latest skit, Camping Out. The dry humor of the sketch and the really pleasing manner in which the two "persona[l]" roles were played was delightful in no small sense, and it is to be hoped that the act will be held in town for many weeks.

Gil Brown (Victoria) really should not try to sing. He should also not try to monologue. He can do neither—that is, judging by the work he did on Friday afternoon. But that he can dance was amply proven by the applause he won for this line of endeavor. Stick to one thing and do that well is a motto many players could learn to advantage.

Mr. and Mrs. Jimmie Barry (Victoria) returned to town after a Summer's absence and their quaintly humorous sketch, At Hessfoot Corners, was never more enjoyable. Few actors keep so well within a role as does Mr. Barry, and few women can "feed" comedy lines to a comedian as well as does Mrs. Barry to her husband. The result is always the same—one big hit with a capital H.

Chalk Saunders (Victoria) amused and entertained the patrons of that house last week with his comic chalk drawing of character types and other amusing subjects. He opened the bill and was very well received, considering the hard position.

There wasn't anything on the American Music Hall bill last week funnier than the burlesque Oriental dance done by the man member of the team of Mazus and Mazett. It was a gem and deserved the laughter and applause it received.

Faulkner Brothers (Keith and Proctor's 125th Street) offered their comedy acrobatic tumbling act last week. They work in half stage, with comedy full dress and tramp make-up. Ordinary tumbling, table and chair tumbling is indulged in. The only really meritorious work was the hand balancing at the finish.

Charlie Case (Victoria) opened his monologue with a new version of his song which was originally called "The Little Old Red Marino Dress," the new one being even funnier than the former. His regular monologue, with a few minor changes, is the same as when he was last heard in town a few weeks ago, but none the less entertaining. If his close were not quite so abrupt he would more than likely win more bows than he does, but this is evidently not his fault.

George Beban and company in The Sign of the Rose played the Victoria last week, and the strong dramatic playlet won the audiences of the Broadway house the same as it has those of every other theatre where it has been presented. Mr. Beban again gave a most admirable performance and on Friday afternoon he was recalled many times at the close. Arthur E. Sprague has taken the place of Frank Sheridan as Hatch, the detective, giving a uniformly good portrayal, with one bad fault. He does not enunciate quite as distinctly as he might nor does he speak quite loud enough at times. Otherwise he was excellent, looking and acting the part in almost every detail. Frances Hill is another new member of the cast, playing the part of Millicent, the cashier, which she does exceedingly well. She might tone her laugh (which is musical to a degree) to a somewhat lower pitch, however, and save some uncalled for remarks and laughs out front. She looked quite bewitching, though, and kept well within the role. Te Bayou[?] Whipple, who has assumed the role of the mother since the sketch was last seen in town, belongs credit of a distinct and unforgetable order. She plays the part with far more emotion than did the former woman, and yet she never makes the role too melodramatic. In spots she really reaches the heart, and handkerchiefs were in wide evidence after one or two of her scenes. Baby Segwilla did her bit as the child creditably, while Frank Green was again most acceptable as the father.

V. C. C. NEWS NOTES.

President James J. Morton played the Jefferson Theatre, Memphis, Tenn., last week. Recently he played at the Morris house (American Music Hall), New Orleans, to packed houses at every performance. On his departure from the "big city" via the Southern Pacific Line S. S. "Antilles" he was presented a beautiful silver, gold lined loving cup from his fellow members. The inscription on it was: "To Our President, James J. Morton, from the Vaudeville Comedy Club, August 28, 1909." It is needless to say there were several quarts of the "real joy soup" to liven things up and make the whole party merry. The committee that were present at the presentation were Johnny Johnston (Johnston and Hardy), John A. Boone, Gene Hughes, secretary (Mr. and Mrs. Gene Hughes), Frank Taylor, Pauline, Robert Rogers (Rogers and Mackintosh), and William A. Graff. Gene Hughes made the presentation speech.

William Edmonds has just presented a new playlet entitled The Janitor. He opened at Gloversville last week and the act is said to have been a tremendous success in every way. Mr. Edmonds plays an Italian character in the piece and his portrayal of the same deserves much praise. Those supporting him in it are very clever people and credit is due them.

Allan Shaw, at the American recently, did very well, having to contend with a hard spot; a great many of his little side speeches were missed by a great many, but nevertheless his wonderful skill at the manipulation of cards and coins is great. Therefore his receptions were large and his encores many all during the week.

Alfred Latell, the well-known animal impersonator, has made a big hit with the Eddie Foy company, now on tour. He is playing the part of the polar bear and his comedy business and lifelike portrayal is being favorably commented upon by the press everywhere.

THIS WEEK'S BILLS.

AMERICAN MUSIC HALL.—Cecelia Loftus, James J. Morton, Maude Hall, Macy and company, Divine Myrma, Snyder and Buckley, Boxing Kangaroo, Joseph Deming and company, Besnah and Miller, Muriel Window, The Naked Truth.

PLAZA MUSIC HALL.—Pauline, Lind, Dewit and Slater, Daphne Pollard, Three Deltons, Probst, Wilfred Clarke and company.

ALHAMBRA.—Cecil Lean and Florence Holbrook, Max Gruber and Animals, Charlie Case, Great Lester, Clara Belle Jerome, the Sleedes, Quigley Brothers, Hastings and Wilson, Camille Ober.

COLONIAL.—Edward Abeles, Ida O'Day and company, Hyman Meyer, Roches's Monkeys, La Titcomb, Melville and Higgins, Lola Merrill and Frank Otto, Lavine, Cimeron Trio, Nat M. Wills.

KEITH AND PROCTOR'S FIFTH AVENUE.—Gus Edwards' Night Birds, the Fadettes, Albert Whelan, Violet Black and company, Thora, Dagwell Sisters, Myrtle Byrne and company, Clifford and Burke.

VICTORIA.—Bayes and Norworth, William Gould, Waterbury Brothers and Tenny, Gracie Emmet and company, Laney Haskell, The Woman in the Case, Ryan and White, Three Dolce Sisters, Eva Raymond and company.

ORPHEUM (Brooklyn). — Van Biene, Louise Dresser, Stuart Barnes, Jack Wilson and company, Pat Rooney and Marion Bent, Eight Palace Girls, Quinn and Mitchell, Mr. Quick, the Kellinos.

FULTON (Brooklyn).—Flake O'Hara and company, Willa Holt Wakefield, Almont and Dumont, Friend and Downing, Herbert Lloyd, Great Rivoli, Phantastic Phantoms.

GREENPOINT (Brooklyn).—Motoring, Exposition Four, James Harrigan, Barnes and Crawford, Sicilian Singers, Warren and Blanchard, Hill, Cherry and Hill, Frank Nelson and company.

KENNEY'S (Brooklyn).—Katie Barry, Eddie Clark and His Winning Widows, Ali, Hunter and Ali, Joe Flynn, Manuel Romain and company, Healy and Odell, Great Dubois, Ten Georgia Campers.

RUMOR OF CHANGE IN PANTAGES' CIRCUIT.

Reports are again current in Spokane, Wash., that the Pantages circuit in the Northwest will soon make a change in its bookings. It is said that Mr. Pantages does not relish the idea of being so closely connected with Martin Beck. It is generally believed that Pat Casey, of the Casey Agency in New York, is in the direct employ of Beck, and it is stated that no act can play the Pantages Circuit without Beck's consent. Hence the report of unrest from the far Western city.

BAYES AND NORWORTH ENJOINED.

Justice Amend, of the Supreme Court, rendered a decision against Nora Bayes and Jack Norworth in the proceedings brought against them by F. Ziegfeld, Jr., who has them under contract to him at a salary asserted to be $650 a week. By his permission the team finished out the week at the Alhambra and it was asserted that they would also be able to play the Victoria this week, also through Mr. Ziegfeld's courtesy.

VAUDEVILLE SONG FEATURES

WHAT MANY OF THE ARTISTS ARE RENDERING IN THE MUSICAL LINE.

Stella Mayhew Scores Another Hit—Jack Wilson and Company Win New Laurels—Louise Dresser as Captivating as Ever—Maggie Cline's Reappearance Meets with Favor.

William J. Sullivan, Clarice Pasquelena and company (Colonial) were seen to advantage in Edward Weitzel's sketch, A. C. O. D. Package. The two special scenes are a great addition to the act, while as a farce comedy it is exceedingly amusing. Miss Pasquelena's work is most capable, except that she plays the part of the tough girl along somewhat too broad lines. Her walks and some of her intonations are very far fetched. Mr. Sullivan again gave good account of himself as the vaudeville actor and his specialty at the close won much applause. The songs were "Stupid Mr. Cupid Never Calls on Me," very well rendered by Miss Pasquelena, and "I Want Some One to Play With."

The Jack Wilson Trio (Colonial) were once more a supreme laughing hit. Their act is always up to the minute and the gibes at preceding acts were as amusing as ever. The woman in the act (we do not recall her name and she was not programmed) again wore some new stunning gowns, which is always a feature of this act. She first exhibited a green Princess gown, which was apparently covered with a lace appliqué, tight fitting to just below the hips, where the skirt became an accordion pleated affair. A large green hat with lace trimmings and feathers was worn. Another new gown was of a deep reddish-brown hue, with beaded jewel figures attached. A lace guimpe matched the color of the dress, while the sleeves were sleshed with ribbons crossing each other to the elbows. Another ribbon of the same hue ran from the right side of the bust to the left hip, and the hat was trimmed with brown ribbons. Mr. Battle "sported" a new blue serge suit. The songs included "If I Had the World to Give," "You Don't Know How Much You Have to Know in Order to Know How Little You Know," "Carrie," and parodies on "I Remember You" and "I Don't Care." At the close both Mr. Battle and the lady referred to again furnished a surprise by showing two more new costumes. His was a greenish suit and her's was a yellow colored dress, with huge figures of birds appliqued to the bodice and skirt, each bird having long feathers attached. The effect was quite stunningly "coonish" and in good "taste" for the character impersonated, as are all of the player's gowns.

Louise Dresser (Colonial), as sweet and delightfully appealing as ever, and with the same vivaciousness and personality of yore, scored a most emphatic hit last week. She appeared in a tasteful white decollette gown and sang the following songs as she alone can sing them: "Lady Love," "Take Me Back to Baby Land," "It Must Be Something the Cat Brought Home," "Weenie Was There," and "My Gal Sal." The latter scored most heavily, as it always does when rendered as Miss Dresser sings it. Such artists as she prove the contention of THE MIRROR that the public really does want daintiness, cleanliness and real art in preference to the suggestive and the vulgar, and she has never yet been heard to sing anything bordering on the suggestive and she has yet to fail to score.

Bessie Wynn (Fifth Avenue) was seen in several most bewitching gowns and heard in a number of songs, many of which might better not have been sung. It is a pity that such a really clever and beautiful woman as is Miss Wynn should stoop to the vulgarities she does. She can render other material to much more cleverly and with much greater success that the suggestive from such a personality as hers is most unhappily. The songs were "It's Hard to Find a Real Nice Man," "All That I Ask Is Love," "If the Wind Had Only Blown the Other Way," "My Pretty Little Piece of Dresden China," and "Oo! Oo! Oo! Are You Coming Out To-night?"

Trovato made his first appearance in Harlem (Alhambra) last week, scoring an emphatic success. His unique personality and methods make his act a novelty in a necessarily restricted field and he was able to take repeated encores. He is using the "Rinaldo Rag" and a series of medleys, both patriotic and popular, and plays them in a whole souled manner that is delightfully entertaining.

Warren and Blanchard were a strong feature (Alhambra) and a laughing hit far above the average. Their "patter" is nonsensical, but it seems to appeal to the audience in a wonderfully effective manner, and the songs, which included "Honey, Won't You Let Me Be Your Turtle Dove?" "If I Had the World to Give," and "My Southern Rose," were ably encored.

Wood and Green (Fourteenth Street), who call themselves "The Hall Room Boys," were liked most emphatically. The Hebrew comedian sang parodies on "Snuggle Down" and "I Love My Wife, but Oh, You Kid," both of which caused much merriment. Another song, rendered by both together, was "What Do You Know About That."

Stella Mayhew, assisted by Billie Taylor (Plaza), again made a distinct hit with her inimitable character impersonations and delightfully amusing monologue. She rendered two songs, "Kate O'Hara" and "I've Lost My Girl," being assisted by Mr. Taylor in the rendition of the latter as only he can assist. His direction of the orchestra was again most commendable and proves the contention of the contributors to THE MIRROR in their articles upon the vaudeville orchestra, published a few weeks ago, that a visiting leader who is familiar with the music to be rendered is of great value.

Horan and Van (Keith and Proctor's 125th Street) scored a mild hit with their comedy singing, talking and dancing act. The songs were "If You Don't Stop Teasing Me I'm Going to Tell on You" and "You've Got to Go Going, Kid." The comedy talk is quite good and seemed to please the uptowners. The rapid clog at the finish scored a big hit.

Maggie Cline (Victoria) again proved that "none of them's got anything on her" in the way of retaining the bloom and exuberance of youth. She is the same "Maggie" she always was, and the reception she received on Friday afternoon must have convinced her of that fact. She wore the same green sheath gown which she donned a few weeks ago in town, the sheath effect causing much merriment. Her talk was of the effervescent order for which she has ever been noted and laughter was constant while she spoke. A personal version of the song "None of Them's Got Anything on Me" scored

heavily, the verses bringing in most of the celebrities of stageland from the palmy days of the old variety at Miner's Bowery Theatre and Tony Pastor's up to the present. She even included Charlie Case, who was on the same bill, telling his right age, and volunteering to be the wifely mother of George May, leader of the orchestra, remarking that she has the same privilege that Kate Elinore has in this direction. She also warbled "The Hat My Father Wore on St. Patrick's Day" and "Throw Him Down, McClusky," being assisted as usual by the stage crew chorus.

Frank Byron and Louise Langdon (Fifth Avenue) in their absurd laughing hit, The Dude Detective, scored a most emphatic hit. The inimitable impersonation of the financially defunct and effeminate "dude" is one never to be forgotten, and while it becomes a bit monotonous toward the end, it is screamingly funny most of the time. The songs sung were "It's Great to Be a Show Girl," by Miss Langdon, and "I've Lost Another Chance to Be a Hero," by Mr. Byron, the latter being encored again and again, the verses stretching out almost interminably.

Jack Driscoll (Fourteenth Street) returned from a two weeks' vacation last week and was welcomed by a big reception at each performance. His rest has done him a world of good and his voice is again back in its old good form. He sang "Lady Love," with slides by De Witt C. Wheeler, and the number went "big."

GANE'S NEW MANHATTAN OPENS.

William Gane's New Manhattan Theatre at the corner of Broadway and Thirty-first Street, in the building formerly occupied by Smith, Gray and Company, the clothiers, opened its doors last Monday night and has been playing to capacity business ever since.

The New Manhattan is a surprise from making one's first entrance. From the street one would expect a small picture theatre of the type seen along most thoroughfares where a theatre has been made "second-hand" from another building. But such is not the case here. The auditorium runs north and south, the stage facing the north as one enters on the corner of Thirty-first Street. The slant of the orchestra and balcony floors is such that one can see from any part of the house, and the stage is as large as the average in any theatre. The color scheme is red and old gold and the effect is most pleasing. Omnibus boxes run down the sides of the orchestra, while proscenium boxes are also built next to the stage on both floors. The entire seating capacity, when completed, will be about 1,600.

The opening vaudeville bill was thoroughly enjoyable and included an act that is announced as a permanent feature of the house. This is Bradley's Minstrel Quintette, consisting of five black-face comedians and singers, who would "make good" anywhere. In fact they were one large sized and emphatic hit last week. (See New Acts.) The rest of the bill included Ye Olde Home Choir, Davis and Murry, Robertus and company, Musical Reeves, Williams and Weston, Semon Duo.

William Gane is the proprietor and manager, while J. H. Simpson will act as house manager and personal representative for Mr. Gane, as he did at the old Manhattan. The first week's bill was booked by Sig Wachter, of the Nybo Agency, but bookings in the future will be handled by William Morris, Inc.

TO ENTERTAIN NAVY MEN.

On the night of Tuesday, Sept. 28, the New York Hippodrome will be visited by the representatives of the world's navies, including men of every rank from the ordinary sailor to the admiral. The arrangement for the entertainment at the Hippodrome of the foreign man-o'-warsmen has been made by the chairman of the Naval Parade Committee of the Hudson-Fulton Celebration Commission, J. F. Miller, while the seating of the representatives of the various navies will be left to a committee of the Naval Reserve Association. An interesting feature of this visit of the naval men to the big playhouse is the fact that there will be no women in the audience on that evening, the sailor men and their officers making up the entire audience.

WEBSTER CIRCUIT ENLARGED

The Webster Theatrical Exchange, which has its headquarters in Chicago and which books vaudeville houses in the Northwest, has been enlarged during the past week, opening new offices at Butte, Mont., from which city it will conduct business in Canada as well as in Minnesota, North Dakota, South Dakota, Montana, Oregon and Washington. George H. Webster is the head of the circuit and he has placed L. M. Quinn, manager of the Empire Theatre, in charge of the Butte office. Percy Moore is the executive at the Fargo office, from which point a large percentage of the circuit's bookings are arranged. Between three hundred and three hundred and fifty houses are claimed to be on the books of the exchange.

CELEBRATE TWENTIFTH ANNIVERSARY.

On Friday evening, Sept. 10, Murray and Mack celebrated the twentieth anniversary of their partnership in the amusement business. At present they are in vaudeville playing the Orpheum circuit, and it was in Portland, Ore., that they dined several theatrical friends in honor of the occasion. It was on Sept. 10, 1889, that these two comedians first joined hands, appearing first in Our Irish Neighbor. Later they were seen in Finnigan's Ball, Finnigan's Courtship, Shooting the Chutes, A Night on Broadway, An English Daisy, Around the Town, The Sunny Side of Broadway, and other offerings. Their present act is called A Harlem Argument. The dinner was held at the Portland Hotel, and every one had a merry time of it.

ROBINSON GIVES A BENEFIT.

David L. Robinson, manager of the New Brighton Theatre, gave a vaudeville benefit at the New Brighton Theatre on last Monday evening, Sept. 13, in aid of St. Mark's Church of Shoreshead Bay. The following artists appeared, each being accorded much applause: Frank Fogerty, Irene Hobson and Charles Deland, Lee Brothers and Allen, Five Armanies, Jeanette Klein, Glenda Owen and company (See New Acts), Lillian Ashley, Max Burkhart (see New Acts), Clyo-Rochelle. The theatre was crowded to the doors.

CRESSY AND DAYNE'S OPENING.

Mrs. Cressy (Blanche Dayne) has completely recovered from her indisposition of last Spring, and Will Cressy and Blanche Dayne opened their season at Shea's, Buffalo, Sept. 13. They played one week there, three weeks in Boston, and then on to the Orpheum circuit for two years, opening at Kansas City Oct. 17.

Among Agents and Producers

John Ford and company made their vaudeville debut at Dockstader's Garrick Theatre, Wilmington, Del., last week, presenting a new vaudeville travesty called In Zoo Land, which is from the pen of Sam Ehrlich. The act is reported to have scored a hit. The cast is as follows: Howe Stille, John Ford; Will Feed, William Muray; Miss Tayke, Alice Knowland; Vesuvius, Heddan Taile. This was Miss Knowland's first vaudeville appearance, she having always worked in the legitimate heretofore, where she has always been seen with pleasure and appreciation.

Adeline Duniap will produce her new act entitled Mame at the Grand, Syracuse, N. Y., the week of Sept. 27.

Harry Tighe will present his new sketch, With the Fleet, at the Fifth Avenue Theatre the week of Oct. 5.

Lester Chambers has a new act in preparation entitled Lies. It will be seen on United time shortly, being booked by Dorothy Richmond.

Leander De Yordova opened in his new sketch, Wireless, at Detroit, Mich., last night, Sept. 20. He has another act in preparation called The Grafters. Dorothy Richmond is his agent.

W. C. Fields will present his new juggling comedy act, which he calls Croquet, at the Colonial Theatre the week of Oct. 11.

Florace Wright and Rene Dietrich have just closed a sixteen weeks' engagement at Rorick's Glen, Elmira, N. Y., as leading tenor and prima donna. They are resting at their home at Kearney, N. J., and will open in a new vaudeville act, The Tokio Tulip, written by Charles H. Brown, Oct. 11.

William Edmonds, Nellie Lynch and company produced their new act, The Janitor, out of town last week. It is a farce comedy and from all reports is one big scream. The act will be seen in town shortly.

At Stanley Hall, Montreal, Sept. 10, B. Genevieve Baird, a young Canadian actress, appeared in three one-act plays by W. A. Tremayne, the Montreal correspondent for THE MIRROR. The plays were entitled Blind Love, A Lesson in Diplomacy, and Her Last Chance. Miss Baird received most favorable comment from the local press, especially for her work in Her Last Chance, which she may use shortly as a vehicle in vaudeville.

On Friday, Sept. 10, at the Orpheum Theatre, Omaha, Neb., a new one-act playlet was presented for the first time on any stage. The sketch is a strongly dramatic offering and is from the pen of O. B. Nair, of Omaha, a stock actor of some note. The following description is taken from the Omaha "World Herald": "The story has to do with Russian prison life in the present day. The action concerns two political prisoners, nihilists, Maria Koala, a princess incognito, and Olaf, a student. The opening of the play shows a meeting of the two, after a period of eight months. Both prisoners are under sentence of death, but after hearing that the new code allows a confessed prisoner to receive one hundred lashes on the naked back to gain his freedom Olaf decides to accept the punishment. In an intense scene of passion and anger Koala applies the lash, striking the man seven blows. Owing to a weakened condition of the heart he dies. It is then that she tells him that her past life as a common woman has been the result of her love for him. The final curtain shows Olaf dead and Koala about to be executed. After the curtain a shot is heard, and later she is seen lying across the body of Olaf." Clara Williams, a stock actress who is well known on the Coast, played the part of Koala; Delbert MacDermaid essayed the role of Olaf, and J. S. DeForrest was seen as the prison keeper. The act will probably be seen over the Orpheum circuit, later possibly coming into New York.

Harry Kessler has secured another good act which he will book exclusively. It is the team of Lyons and Yosko. The former was lately one of the team of Lyons and Parks, while the latter was of the team of Pearl and Yosko. They opened at Utica, N. Y., last week, and are in Lawrence, Mass., this week, and will appear at the Victoria, New York, the week of Oct. 11. They play the harp and 'cello.

John T. Ray, of this city, for several seasons with Rose Melville and Fred Nice, has been rehearsing his new vaudeville sketch at Springfield, Mass. It was prepared by W. F. Kirk, of the New York "American." He will start his tour Sept. 20.

J. C. Nugent's new act, The Squarer, had its first regular week of presentation at the Crystal Theatre, Milwaukee, last week. The "Free Press," of that city, commented highly on the sketch and of the work of its author-actor.

Maud La Tour, a member of The Queen of the Jardin de Paris company, met with a peculiar accident while playing at the Gaiety, Columbus, O., last week. While dancing across the stage she tripped and fell into an electric fan at the side of the stage, and so injured her right arm that she had to be removed to a hospital. She is the leading woman of the company.

Edward S. Keller announces that he will bring Fred Walton, the English pantomimist, and a company of five persons over here for an engagement to begin about Oct. 4. The offering will be called The Queen of Hearts.

Edward S. Keller has placed Carter De Haven over United time, doing a single act. It is reported that De Haven is to get $700 a week.

William Morris, Inc., will present the Withington Zouaves at the American Music Hall the week of Sept. 27. They come from Michigan and are that State's official military representatives at the Hudson-Fulton celebration.

Kelly, Higgins and Fox, who are offering a new sketch entitled The Wrong Professor, have been booked over the Wilmer and Vincent Circuit. Their engagement opens at the Colonial Theatre, Richmond, Va., Sept. 20.

Murray and Mack opened their vaudeville tour of thirty-eight weeks at the Orpheum Theatre, Spokane, Wash., Aug. 22, presenting a new act entitled An Argument in Harlem.

Irene Moore, who was seen last season as leading woman in The Best Man, with Jameson Lee Finney, at the Garden Theatre, will shortly make her debut in vaudeville, appearing in a one-act dramatic play entitled The Girl by the River, written expressly for her by Charles T. Dazey. Special scenery is being built by Matt Morgan.

Thomas J. Ryan-Richfield company opened their season in the new sketch, Mag Haggerty, M. D., at the Hudson Theatre, Union Hill, N. J., Sept. 20. The Greenpoint, Colonial, Orpheum, Alhambra and Victoria follow. They have sold their well known "Vaud Villa" at Bayville, L. I.

Ruth Richmond presented Harry Tighe and company in his new act, With the Fleet, at the Trent Theatre, Trenton, N. J., week before last. There are eight persons in the cast, and the sketch is reported to have scored a big hit.

Thomas R. Curtiss, Ella Wilson and company presented an act new to the East at Fall River, Mass., week before last. The offering has been played all over the West and will soon be seen in New York, being booked by Al. Sutherland.

Billy Farnon and the Clarke Sisters offered a new singing and dancing sketch at Yonkers last week. They are booked by M. S. Bentham.

Lester D. Mayne will produce a new sketch called Touched, written by Fred V. Greene, featuring Myram Olive and Marie Howard, about Sept. 27. It is a comedy playlet and will use a full stage, with a special setting.

Rose Wentworth has closed with Spellman's Shows and will hereafter be booked by the Nybo Agency over the Orpheum Circuit.

Through Sig. Wachter, La Belle Marie was offered a contract guaranteeing $250 a week with one of the big musical comedy producing firms of the city. These managers also offered Bob Manchester $3,000 for a cancellation of his two years' contract with her, but he refused to release the clever acrobatic, dancing, singing and musical artist from his Crackerjacks burlesque show.

Kaufman and Taylor, of Philadelphia, are now booking the following theatres in that city: The William Penn, a new house, the Liberty, the Empire, the Park, Forepaugh's and the Hippodrome. They will also have another new house about Oct. 4. They also book houses in Hazleton and York, Pa., and in Bridgeton and Ocean City, N. J. They secure all of their acts through the Nybo Agency in New York.

M. S. Bentham has booked Nella Bergen on the K. and P. houses, playing this week at Keith's Theatre, Cleveland. Louise Dresser is another Bentham "star." She is playing the Orpheum, Brooklyn, this week.

Mike Donlin and Mabel Hite produced their new act, The Double Play, at Poli's Theatre, Hartford, Conn., on Monday, Sept. 13. They are booked solid over United time until Dec. 6, when they begin rehearsals with the production in which they will be featured by the Liebler's. M. S. Bentham is their vaudeville agent.

Maude Cline, entirely recovered from her recent illness, which caused her to cancel nearly a whole week at Morrison's Theatre, Rockaway Beach, has returned to work and played the Victoria last week, booked by M. S. Bentham.

Stuart, the "Male Patti," will make his first appearance hereabouts in the past three years, opening at the Colonial Theatre on Nov. 22, booked by M. S. Bentham.

Queen Mab and Charlie Weiss, playing Keith and Proctor's 125th Street Theatre last week, are a pair of midgets discovered by the Nybo Agency. The lady in the act is only twenty-eight inches high. As they own a picture house in Philadelphia, the Nybo people were obliged to guarantee them forty weeks, pay or play. They are booked so far at Brockton, Mass., New London, Conn., and Arctic, R. I., following the New York engagement.

W. C. Fields, "The Tramp Juggler," who has been making another big hit in the London halls, will return to America the last of September, opening at the Colonial on Oct. 11. He is booked by Bentham.

James Madison, whose offices are on the fifth floor of the Long Acre Building, is writing new acts for Joe Welch, Al Carleton, Fred Dupres, Fannie Fields, and Cliff Gordon. Mr. Madison returned from Baltimore recently, after getting Blaney's Theatre into good running order. The Eutaw Amusement Company, of which Mr. Madison is president, are the lessees of the house, which is playing split week vaudeville, offering five acts and three reels of motion pictures. The house divides time with Wilmington, Del.

Montgomery and Moore have shifted to William Morris, Inc., opening at the American Music Hall Sept. 13.

William Morris, Inc., has booked Fred Hallam and Mollie Fuller, who have made such a big hit on U. B. O. and Orpheum times in past seasons. They presented a new act called A Lesson at 11 P. M., at the Fulton Theatre, Brooklyn, last week.

Sydney Drew's latest playlet, The Mighty Dollar, will be seen over the Morris Circuit shortly. The Naked Truth, with Phyllis Rankin and Harry Davenport, has also been secured by the Morris forces, opening at the American Music Hall, New York, Sept. 20.

Young Sandow and Otis Lambert are a pair of strong men recently discovered by Sig. Wachter, who is booking them through the Nybo Agency. They played Brockton, Mass., week before last and made such a hit that they were at once engaged for last week at Bangor, Me. They will be seen in New York soon.

Snyder and Buckley is another act that has switched to William Morris, Inc., opening under the independent flag this week.

The Phantastic Phantoms have been secured by the Morris Circuit, opening at the Plaza Music Hall last week.

A new Morris act is being presented at the American Music Hall this week, Sept. 20-25, that presented by Hansen and Elise Hatir, who claim to be former wives of the ex-Sultan of Turkey, Abdul Hamid. They present an Oriental dancing act that was a recent feature at the Palace, London, England.

Gordon and Solomon are continuing to book Sophie Tucker over Morris time. She now has twenty weeks.

Gertie Demilt and her boys made a remarkable jump recently. They closed on Saturday night, Sept. 4, at Woonsocket, R. I., caught an 11.15 train for New York, and arrived in Chicago at 1.30 p.m. Monday, opening in that city that night. Sig. Wachter made a special trip to Woonsocket to assist them in making the jump.

Cliff Gordon opened his regular season at the American Music Hall, New Orleans, on Sunday, Sept. 12. He is booked solid over Morris time by Gordon and Solomon.

Louis Wesley has booked Irene Franklin and Burt Green over the Morris Circuit. Miss Franklin and her husband arrived in New York on Saturday, Sept. 11, after a most successful engagement at the Palace, London.

Paul H. Liebler, who has been connected with elaborate dramatic productions and now has offices at the Gaiety Theatre, has in preparation a number of vaudeville sketches from the pens of well-known authors. Mr. Liebler has had a conference with the leading vaudeville managers and his views have met ready acceptance. Mr. Liebler believes that vaudeville sketches that have a real dramatic value should be handled with the same accurate care and scenic mounting that characterizes the legitimate drama. His first offerings will be The Tempest, a heart gripping sketch by Franklyn Scribner and Edward Lowers. In the cast are Victoria Montgomery, Arthur Maude and some other well-known actors. Never Again, a sketch by Ethel Clifton, is also in rehearsal and promises to be a tabloid of Too Much Johnson.

The Independent Booking Agency is now booking about sixty-seven houses, including the theatres on all circuits booking through its offices in the Knickerbocker Theatre Building.

The Nybo Agency, located at 1358 Broadway, is now booking the Family Theatre, Chester, Pa., and a new house in Baltimore.

Ethel Barr and company are presenting a new act at Keith and Proctor's 125th Street Theatre this week entitled An Episode of '61. The act has been playing with marked success for two and a half years over Sullivan and Considine time, but this is its first metropolitan showing, the sketch being booked by the Nybo Agency.

Morris Boone has dissolved partnership with Frank Melville and will hereafter make his headquarters in the offices of the Nybo Agency at 1358 Broadway.

Karlene Carmen, the child actress, who will be seen in New York shortly with Loie Fuller and her company of dancers at the Metropolitan Opera House, will probably later appear in vaudeville under the direction of Miss Fuller. Little Miss Carmen has been a big hit with vaudeville audiences in the past, doing a protean act and also being starred in a sketch.

The Nybo Agency is now booking a vaudeville house at Passaic, N. J.

Mabel Bardine produced a new act by Carlie Moore entitled Suey San, at Dover, N. H., the week of Sept. 6. It is a story built upon the "white slave" trade among the Chinese of this country. The act played Proctor's, Newark, last week. Five people appear in the cast.

May Elinore (formerly of the Elinore Sisters) and Miss Jermon (formerly of the team of Tyce and Jermon) have joined hands and are a big hit on United time, doing a singing and dancing specialty act.

Irene Moore will shortly be seen in vaudeville, presenting a one act dramatic play entitled The Girl by the River, which was written for her by Charles T. Dazey.

Helen Beresford and company are scoring a big hit in the West with Ulric Blair Collins' new one act playlet, The Pantaloon Skirt. The cast includes the author, Miss Beresford and Josephine Clairmont, who is playing the part of a French maid with much success. The act opened in July and is booked solidly to the Coast.

Pat Rooney is now "going it alone" as an agent and producer. William J. Brown, of the Pat Rooney Company, having resigned from that firm.

Billy Noble and Jeanne Brooks are offering a new comedy act in one, which has made a hit in the West and will soon be seen in town.

Edgar Foreman's latest act in which Lillian Orr is featured, was produced in Washington week before last. The playlet is called The Anxious Seat.

Lola Merrill and Frank Otto produced their new act, After the Shower, at Young's Pier, Atlantic City, N. J., week before last. Frank Otto was formerly of the team of Cahill and Otto.

NEW VAUDEVILLE THEATRES.

The People's Vaudeville Company is negotiating with real estate men of Brooklyn for property in the Eastern District. They hope to have a new popular priced vaudeville house in that district by next Spring.

The George Thatcher Minstrels, under the direction of Reich and Plunkett, will open Oct. 4.

Ira Vandemark, who, three years ago, assumed the lease of the old Casino on State Street, Elmira, N. Y., and converted it into a large moving picture house, The Happy Hour, with marked success, has organized the Orpheum Amusement Company, which has purchased land, 106 x 100, at the corner of Market street and Railroad Avenue, and will erect thereon a modern theatre to be known as the Orpheum. Work will commence at once, and it is hoped to have the new house ready for occupancy by Jan. 1, 1910. The Orpheum will seat 1,100, and at first will offer vaudeville, although it is possible that some of the independent legitimate attractions may find a home there.

The new William Penn Theatre, at Philadelphia, was opened this week by Taylor and Kaufmann, with bookings by the Nybo Agency of New York. The house is one of the finest of the "small time" theatres in the country, and will play high-class vaudeville, and will offer

VAUDEVILLE.

FRED J. BEAMAN
"The Real Writer"
of vaudeville sketches. Author of "Suppressing the Press," Mr. and Mrs. Gene Hughes' $1,000 prize sketch, Lewis McCord's "Welly Jones' Scoop," Devlin & Elwood's "The Girl from Yonkers," Hallen & Fuller's "A Lesson at 11 P. M." and more than fifty other SUCCESSES. Address 209 Second St., Jackson, Mich. (until December).

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motion pictures in conjunction. William Miller is the owner and promoter of the new house.

The Woodward, Warren, Pa., opened its doors for the first time Sept. 6.

E. C. Kohl announces that he will erect a new vaudeville house in Chicago at Forty-third street and Michigan avenue. It will be called the Star and will seat 1600.

Los Angeles is to have another Pantages house, if reports received from that city be true. It is said that the building will be begun the middle of this month.

TO BUILD MAMMOTH PIER.

John A. Young, builder and proprietor of Young's Pier, Atlantic City, N. J., has just completed arrangements for the construction of a mammoth pier to be built at Asbury Park, N. J. The pier will be 1,100 feet long and will contain a theatre, a dance hall, a hippodrome and the usual restaurant and similar features of such an amusement resort. Five buildings will be constructed along the beach in connection with the pier and a huge hotel will be built facing the ocean and Deal Lake. A wireless station will be installed on the fishing pavilion at the end of the pier.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Abbott, Annie—Grand, Pittsburgh.
Abeles, Edward—Colonial, N. Y. C.
Adair and Daum—Scenic, Malden, Mass.
Adair, Art—Maj., Houston, Tenn.
Adelman, Joseph—Shumann, Frankfort, Ger., 1-30, Thalia, Elberfield, Oct. 1-31.
Ahearn Troupe—Grand, Pittsburgh.
Allmon and Nevins—Maj., Sioux Falls, S. D.
Almont and Dumont—Fulton, Brooklyn.
Allen, Delmain and Harold—Blaney's, Balto., Md.
Allison, Mr. and Mrs.—Bijou, Jackson, Mich.
American Dancers—Orph., Salt Lake City, Utah.
American Newsboys' Quartette—O. H., Pueblo, Colo., 27-Oct. 2.
Ames and Corbett—Family, Shamokin, Pa.
Anderson and Evans—Grand, Columbus, S. C.
Arlington Four—Orph., Oakland, Col., 20-Oct. 2.
Arion, Duo—Grand, Cleveland, O.
Arkansas, Two—Maj, Des Moines, Ia.
Arnold and Rickey—Lyric, Uniontown, Pa.
Arminta, and Burke—Bennett's, Montreal, Can.
Ashley Sisters—Austin's, Syracuse, N. Y.
Baernstein—Bijou, Racine, Wis.
Baird, Blanche—Howard, Boston.
Ballerini, A.—Orph., Spokane, Wash.
Banks-Breeseale Duo—Orph., Kansas City, Mo.
Barnes and Edwins—Orph., Mansfield, O.
Barnes and Crawford—Greenpoint, Brooklyn.
Barry, Edwina, and William Richards—Orph., St. Paul, Minn.; Maj., Des Moines, Ia., 27-Oct. 2.
Barry, Jimmie—Grand, Pittsburgh.
Barry and Wolford—Temple, Detroit, Mich.
Basque Quartette—Bennett's, Hamilton, Can.
Battman, Tom—Wigwam, 'Frisco.
Bathing Girls, Orph., Los Angeles, Cal.
Bayes, Nora, and Jack Norworth—Hammerstein's, N. Y. C.
Beban, George—Keith's, Phila.
Beeson, Lulu—Keith's, Phila.
Bellecleire and Hermann—Keith's, Prov., R. I.
BERGERE, VALERIA — Orph., Seattle, Wash., 20-25; Orph., Portland, Ore., 27-Oct. 2.
Bergen, Nella—Maryland, Balto., Md.
Bernier and Stella—Haymarket, Chgo.
Besnah and Miller—American, N. Y. C.
Big City Quartette—Orph., 'Frisco, 27-Oct. 9.
Bijou Comedy Four—Lafayette, Buffalo, N. Y.
BINDLEY, FLORENCE — Orph., Minneapolis, Minn., 27-Oct. 2.
Bissett and Scott—Main St., Peoria, Ill.
Black, Violet—K. and P. 5th Ave., N. Y. C.; Grand, Syracuse, N. Y., 27-Oct. 2.
Blamphia and Hehr—Wonderland, Truro, N. S., Can.
Blanche, Belle—Proctor's, Albany, N. Y.
Bloomquest, George—Orph., Spokane, Wash.; Orph., Seattle, 27-Oct. 2.
Bogany, Joe—Maj., Toronto, Can.
Bondi, Fred and Fremont Benton—Chase's, Washington, D. C.
Borden, Zeno, and Hayden Bros.—Mozart, Elmira, N. Y., Family, Williamsport, Pa., 27-Oct. 2.
Bowers, Walter and Croker—Keith's, Boston, Keith's, Prov., 27-Oct. 2.
Boxing Kangaroo—American, N. Y. C.
Braats, Selma—Maj., Des Moines, Ia.
Brady and Mahoney—Colonial, Norfolk, Va.
Brenon, Herbert, and Helen Downing—Jefferson, Saginaw, Mich., Bijou, Flint, 27-Oct. 2.
Brittons, The—Maj., Toronto, Can.
Brown, Harris and Brown—Hippodrome, Cleveland, O.
Brown and Ayer—Keith's, Prov., R. I.
Brown and Wilmot—Blaney's, Balto., Md.
Bruces, The—Howard, Boston.
Buchanan Dancing Four—Maj., Kalamazoo, Mich.
Buckley, John—Novelty, Oakland, Cal.
Burke and Farlow—Palace, Ft. William, Can.
Burt, Laura, and Harry Stanford—Grand, Syracuse, N. Y.
Burt, Mr. and Mrs. Wm. P.—St. Johns, N. B., Acher's, Halifax, N. S., 27-Oct. 2.
Byrne, Myrtle—K. and P. 5th Ave., N. Y. C.
Byron and Langdon—Keith's, Phila.
Bush, Frank—Blaney's, Balto., Md.
Cadets, De L'Gascone—Keith's, Boston.
Camille Trio—Orph., Omaha, Neb.
CAMPBELL, EMERIN, AND AUBREY YATES—Poli's, Wilkes-Barre, Pa.
Campbells, The—Bullock's, Prov., R. I.
Carbrey Bros.—Proctor's, Albany, N. Y.
Carleton and Bernard—9th and Arch, Phila.
Carlin and Clark—Orph., Seattle, Wash.
Carmen, The—Keith's, Boston.
Caron and Farnum—Hippodrome, Cleveland, O.
Carson Bros.—American, Memphis, Tenn.
Case, Charlie—Alhambra, N. Y. C.
Cavanna—Family, Hagerstown, Md.
Ceballos, Helarim and Rosalie—Fulton, Bklyn.
Chanti—Pavilion, Glasgow, Scot., 20-25, Empire, Edinburgh 27-Oct. 2, Olympia, Liverpool, Eng., 4-9, Empire, Belfast, Ireland, 11-16.
Charbino, Chas.—Criterion, Chgo.
Chassino—Orph., Sioux City, Ia.
Chinko—Saalbun, Braunsweig, Ger., 16-30.
Chip, Sam, and Mary Marble—Orph., Denver, Colo.
Christy and Wills—Keith's, Prov., R. I.
Clark and Bergman—Orph., Kansas City, Mo.
Clarke, Wilfred—Plaza, N. Y. C.
Clayton, Una—Columbia, Indianapolis, Ind., 27-Oct. 2.
Clifford and Burke—K. and P. 5th Ave., N. Y. C.
Clipper Comedy Quartette—Bijou, Jackson, Mich.
Clown Opera Troupe—Wm. Penn, Phila.
Cobden, Mark—Howard, Boston.
Cogswell, Thos.—Hurley's, Revere Beach, Mass.
Coleman, Billy — Auditorium, Lynn, Mass., Hathaway's, Malden, 27-Oct. 2.
Collins and Brown—Bennett's, Montreal, Can.
Colter and Boulden—Poli's, Bridgeport, Conn.
Columbia, Four—Howard, Boston.
Connelly and Weinrich—Maryland, Balto., Md.
Conroy and Le Maire—Orph., Salt Lake City, U., Orph., Ogden, 27-Oct. 2.
Cook and Stevens—Shea's, Toronto, Can.
Cooper, John W.—Scenic, Prov., R. I.
Cordna and Maud—Pantage's, Seattle, Wash.
Cota, El—Poli's, Scranton, Pa.
Courtright, Wm.—Bullock's, Prov., R. I.
Cox, Ray—Keith's, Prov., R. I.
CRESSY, WILL M., AND BLANCHE DAYNE—Keith's, Boston, 20-Oct. 9.
Cressy, Elsie—Star, Seattle, Wash.
Crouch and Welch—Orph., 'Frisco.
Cullen, James H.—Grand, Pittsburgh.
Cumings, Grace—Family, Davenport, Ia., Varieties, Canton, Ill., 27-Oct. 2.
Cunningham and Marlon—Orph., Oakland, Cal., Orph., Los Angeles, 27-Oct. 9.
Cuttys, Musical—Wintergarten, Berlin, Aug. 17-Sept. 30.
Cycling Brunettes—Star, Chgo.
Dagwell, Natalie and Aurie—K. and P. 5th Ave., N. Y. C., Orph., Harrisburg, Pa., 27-Oct. 2.
Dale and Boyle—Proctor's, Newark, N. J., Proctor's, Albany, N. Y., 27-Oct. 2.
Daly and Allen—Victoria, Balto., Md.
Daly and O'Brien—American, Memphis, Tenn.
Daly Trio—Lyceum, Chgo.
Daly, Vinie—Shea's, Toronto, Can.
D'Arc's Marionettes—Coliseum, London, Eng., 20-25, Southsea 27-Oct. 2, Balham 4-9.
Darmody—Orph., Oil City, Pa.
Davis, Josephine—American, Boston.
Dasie, Mlle.—Bennett's, Montreal, Can., Poli's, Hartford, Can., 27-Oct. 2.
De Groote and Langtry—Bijou, Evansville, Ind.
De Haven, Sextette—Shea's, Buffalo, N. Y.
De Mar, Carrie—Shea's, Toronto, Can.
De Mont, Robt.—Orph., Johnstown, Pa.
De Veaux, The—Grand, Columbia, S. C.
De Witt, Burns and Torrance—Keith's, Columbus, O., Hippodrome, Cleveland, 27-Oct. 2.
Deltons, Three—Plaza, N. Y. C.
Delmars, The—Howard, Boston.
Delmore and Darrell—Grand, Indianapolis, Ind.
Deming, Joseph—American, N. Y. C.
Dennos, Four—Bijou, Orange, N. J.
Diamond, Leo F.—Ideal, Titusville, Pa.
Dilla and Templeton—Lyric, Newark, N. J.
Dixie Serenaders—Cook's, Rochester, N. Y.
Dolce Sisters—Hammerstein's, N. Y. C.
Dolliver and Rogers—Bijou, Virginia, Minn.
Dolly Sisters—Cook's, Rochester, N. Y.
Dolores, Angela—Orph., New Orleans, La.
Dooley and Sayles—Poli's, Bridgeport, Conn.
Dottie, Louise—Grand, Cleveland, O.
Dresser, Louise—Orph., Bklyn., Grand, Pittsburgh, 27-Oct. 2.
Dunbars, Casting—Poli's, Bridgeport, Conn.
Duncan, A. O.—Orph., Harrisburg, Pa., Maj., Johnstown, 27-Oct. 2.
Dunedin Troupe—Shea's, Buffalo, N. Y.
Dupres, Fred—Bennett's, Hamilton, Can., Temple, Detroit, Mich., 27-Oct. 2.
Dyllyn, J. P.—Salinas, Cal.
Eckert and Berg—Shubert, Utica, N. Y.
Edwards' Kountry Kids—Lyric, Mobile, Ala.
Edwards' Night Birds—K. and P. 5th Ave., N. Y. C.
Eldon and Clifton—Bijou, Iowa City, Ia., 22-24, Orph., Rockford, Ill., 27-Oct. 2.
Elfinge, Julian—American, Chgo.
Emerle, Mlle.—Grand, Cleveland, O.
Emmett, Gracie—Hammerstein's, N. Y. C., Colonial 27-Oct. 2.
Eratinger, Mabelle E.—Airdome, Jacksonville, Fla., Orpheum, Savannah, Ga., 27-Oct. 2.
Esmeralda Sisters—Casino, Lucerne, Switzerland —indefinite.
Espe, Leonard and Louie—Airdome, Jacksonville, Fla.
Evans, Lizzie—Empire, Butte, Mont.
Excellen, D.—Criterion, Chgo.
Exposition Four—Greenpoint, Bklyn.
Fadettes, The—K. and P. 5th Ave., N. Y. C.
Fealy, Margaret—Orph., Salt Lake City, U., Orph., Ogden, 27-Oct. 2.
Felix and Barry—Orph., Kansas City, Mo.
Ferrell Bros.—Maj., Des Moines, Ia.
Fiddler and Shelton—Orph., Kansas City, Mo.
FIELDS, W. C.—Coliseum, London, May 24 —indefinite.
Fields, Will H.—Elite, Davenport, Ia.
FISHER, MR. AND MRS. PERKINS—Proctor's, Albany, N. Y.
Floods, Four—Orph., New Orleans, La.
Floyd and Russell—O. H., Taunton, Mass.
Fogarty, Frank—Keith's, Phila.
Follette and Wicks—Lyric, Terre Haute, Ind.
Force and Williams—Colonial, Lawrence, Mass.
Ford, John—Broadway, Camden, N. J.
Foster, George H.—Victoria, Balto., Md.
Foster and Foster—Maj., Toronto, Can.
Fox, Florence Gilbert—Lyric, Urbana, O.
Fox, Harry, and Millership Sisters—Grand, Indianapolis, Ind.
Francis, Emma—Shea's, Buffalo, N. Y.
Fredrick, Helena—Majestic, Des Moines, Ia., Columbia, St. Louis, Mo., 27-Oct. 2.
Freese Bros.—American, Boston.
French, Bert, and Alice Eis—Maryland, Balto., Md.
Frey Twins—Shea's, Toronto, Can.
Friend and Downing—Fulton, Bklyn.
Frobel and Ruge—Star, Seattle, Wash.
Fuller, Ida—Keith's, Columbus, O.
Futurity Winner—Orph., Kansas City, Mo.
Gaanda Humanus—Wm. Penn, Phila.
Gallagher, James and Agnes—Family, Indianapolis, Ind.
Gallimore, Arthur—Tivoli, Dublin, Ireland, 20-25, South America Oct. 25—indefinite.
Gardner, Georgia—Colonial, Columbus, O.
Gardiner and Vincent—Auditorium, Lynn, Mass.
Gardner and Revere—Orph., Oakland, Cal., 19-Oct. 2.
Garnold, Ruth—Lyric, Oklahoma City, Okla.
Geiger and Walters—Proctor's, Newark, N. J.
Gillingwater, Claude—Orph., Omaha, Neb., Orph., Kansas City, Mo.
Gilroy, Haynes and Montgomery—Folly, Oklahoma City, Okla.
Girl With the Angel Voice—American, Toledo, O.
Goforth and Doyle—Bijou, Oshkosh, Wis.
Golden, George Fuller—American, Chgo.
Goldsmith and Hoppe—Maj., Little Rock, Ark.
Gordon, Belle—Gaiety, Bangor, Me.
Gordon and Marx—Orph., New Orleans, La.
Gould, Wm.—Hammerstein's, N. Y. C.
Grannon, Ila—Orph., Kansas City, Mo.
Grant, Alf—Keith's, Phila.
Grant, Louis—Bennett's, Montreal, Can.
Granville and Rogers—Bijou, Saginaw, Mich.
Greatrex, Olive—Grand, Pittsburgh.
Grimes, Thos.—Auditorium, Cinti., O.
Grosse and Maye—Auditorium, Cinti., O.
Gruber's, Max, Animals—Alhambra, N. Y. C.
Gruet and Gruet—Queen's, San Diego, Cal.
Hale and Corbin—Victoria, Balto., Md.
Hale, Jess—Arcade, Toledo, O.
Hale, Willie—Maj., Toronto, Can.
Hamlins, The—Orph., Minneapolis, Minn.
Hamilton, Estella—O. H., Pueblo, Colo., 27-Oct. 2.
Hampton and Bassett—Family, Brasil, Ind.
Hanson, Harry S.—Comique, Lynn, Mass.
Harvey and Baylies—Maj., Chattanooga, Tenn.
Harrigan, James—Greenpoint, Bklyn.
Harris and Nelson—Princess, Columbus, O.
Harris and Robinson—Maj., Orph., Spokane, Wash.
Harris and Peck—Arcade, Toledo, O.
Harrison and Moor—Victoria, Balto., Md.
Harrold and Wood—Poli's, Bridgeport, Conn.
Haskell, Loney—Hammerstein's, N. Y. C.
Hastings and Wilson—Alhambra, N. Y. C.
Havelocks, The—Maryland, Balto., Md.
Hawthorne, Hilda—Hathaway's, New Bedford, Mass.
Hawthorne and Burt—Orph., Kansas City, Mo.
Hayes and Johnson—Orph., Oakland, Cal.
Hayman and Franklin—Palace, Manchester, England, 20-25; Pavilion, Glasgow, Scotland, 27-Oct. 2; Empire, Birmingham, England, 4-9; Hippodrome, Boscombe, 11-16.
Hazzard, Lynne and Bonnie—Theatorium, Ft. William, Can.
Hearn and Rutter—Bennett's, Ottawa, Can.
Heim Children—Grand, Pittsburgh.
Helena, Edith—Maj., Toronto, Can.
Herbert and Vance—Maj., St. Paul, Minn.
Herzog's Horses—Family, Detroit, Mich.
Hickman and Lydston—Lyceum, Minot, N. D.
Higgins and Pierlps—9th and Arch, Phila.
Hill, Cherry and Hill—Greenpoint, Bklyn.
Hill and Whitaker—Empire, Newcastle-on-Tyne, Eng., Oct. 4-9; Empire, Edinburgh, Scotland, 11-16.
Hilliman, Geo.—Orph., St. Paul, Minn.
Hillyers, Three—Baker, Dover, N. J., 27-29; State St., Trenton, 30-Oct. 2.
Hoatling, Edward C.—Maj., Charlevoix, Mich.
Hobson, Ben—Academy, Balto., Md.
Hoey and Mozar—Bijou, Winnipeg, Can., Bijou, Duluth, Minn., 27-Oct. 2.
Holt, Edwin—Cook's, Rochester, N. Y.
Howard Bros.—Shea's, Buffalo, N. Y.; Shea's, Toronto, Can., 27-Oct. 2.
Howard and Howard—Orph., Spokane, Wash.; Orph., Seattle, 27-Oct. 2.
Howard and North—Shea's, Buffalo, N. Y.
Hughes Bros.—Grand, Cleveland, O.
Hughes Musical Trio—Orph., Portland, Ore.
Huntings, Four—Poli's, Bridgeport, Conn.
Hussey, Jimmy—Scenic, Prov., R. I.
Hyams and McIntyre—Orph., Oakland, Cal.
Inness and Ryan—Haymarket, Chgo.
Ireen Sisters—Maj., Ft. Worth, Tex.
Irwin, Ruth—9th and Arch, Phila.
Jarrow—Grand, Indianapolis, Ind.
Jansell, Sadie—Bennett's, Montreal, Can.
Jean and Carews—Bullock's, Prov., R. I.
Jennings and Renfrew—Howard, Boston.
Jerome, Clara Belle—Alhambra, N. Y. C.
Jerome and Le Roy—Bijou, Council Bluffs, Ia.
Jewell Trio—Washington, D. C.
John and Matt—National, 'Frisco.
Johnson Sisters—Howard, Boston.
Johnsons, Musical—Orph., Denver, Colo.; Orph., Lincoln, Neb., 27-Oct. 2.
Jones and Mayo—Orph., New Orleans, La.
Jupiter Bros.—Shea's, Buffalo, N. Y.
Kaluas and La Fariens—Hippodrome, Charleston, W. Va.
Kann, Billy—Bijou, Hancock, Mich.
Kaufman, Minnie—Saalbun, Braunsweig, Germany, 16-30.
Kaufman, Reba and Ines—Empire, Johannesburg, South Africa, July 17-Oct. 1, Melliani, Hanover, Germany, Nov. 1-15.
Keane, J. Warren—San Jose, Cal.
Keatons, Three—Bennett's, Montreal, Can.
Keeley Bros.—Folies Bergere, Paris, France, 1-30.
Kellermann, Annette—Grand, Pittsburgh.
Kelly, Walter C.—Columbia, St. Louis.
Kellinos, The—Orph., Bklyn.
Kenney, Joe—Grand, St. Louis.
Kenny, McGahan and Platt—Maj., Milwaukee, Wis.
Kessler and Dunn—Grand, St. Louis.
King and Mason—Palace, Memphis, Tenn.
Klein, Musical—Empire, Paterson, N. J.
Knight, Harlan—Maryland, Balto., Md., Proctor's, Newark, 27-Oct. 2.
Knapp, Payton and Listette—Victoria, Balto., Md.
Knight Bros. and Sawtelle—Grand, St. Louis.
Kolb and Miller—Lyric, Dallas, Tex.
Kollins and Klifton—Lyric, Ft. Worth, Tex.
Koners Bros.—Orph., Easton, Pa.
Kotaro, Frank—Maj., Wash., D. C.
Kramer-Bruno Trio—Maj., Toronto, Can.
Kramer, Annie and Maude—Empire, Birmingham, Eng., 20-25, Coliseum, London, 27-Oct. 2, Empire, Hackney, 4-9, Palace, Leicester, 11-16.
Kramer and Shock—Grand, St. Louis.
Kramo Bros.—Maj., Paris, Ill.
Kris Kringle's Dream—Keith's, Columbus, O.
Le Belleau Trio.—Orph., Salt Lake City, U.
La Centra and La Rue—Idlewood Park, Richmond, Va.
La Maze Bros.—Bell, Oakland, Cal., Wigwam, 'Frisco, 27-Oct. 2.
La Petite Revue—Orph., Salt Lake City, U., 27-Oct. 2.
La Rose Bros.—Canandaigua, N. Y.
La Titcomb—Colonial, N. Y. C.
La Valls, The—New Cross, London, Eng., 13-16.
La Veen and Cross—Orph., Omaha, Neb.
Lamont's Cockatoos—Bennett's, Montreal, Can.
Larellas, Three—Jose, San Jose, Cal.
Larrivee and Lee—Revelry, Raleigh, N. C.
LASKY'S BIRDLAND—Grand, Indianapolis, Ind.
Lasky's At the Country Club—Orph., Oakland, Cal., 20-Oct. 2.
Lasky's At the Waldorf—Chase's, Washington, D. C.
Lasky's Hoboes—Grand, St. Louis.
Lasky's Pianophiends—Orph., Harrisburg, Pa.
Lasky's Imperial Musicians—Hippodrome, Cleveland, O., Temple, Detroit, Mich., 27-Oct. 2.
Lasky's Song Shop—Shubert, Utica, N. Y.
Latell Bros.—Columbia, St. Louis.
Latelle, Ed.—American, Boston.
Laughlin, Anna—Shea's, Buffalo, N. Y.
Lavalliees, Four—Grand, Hamilton, O.
Lavine-Cimeron Trio—Colonial, N. Y. C.
Le Dent, Frank—Casino, Kursaal, Lyon, France, 21-Oct. 12, St. Etienne 13-24.
Lean, Cecil, and Florence Holbrook—Alhambra, N. Y. C., Keith's, Prov., R. I., 27-Oct. 2.
Lee, Henry—American, Chgo.
Lee, Irene—Orph., 'Frisco.
Leigh, Lisle—Gaiety, Bangor, Me., 27-Oct. 2.
Leightons, Three—Orph., Sioux City, Ia.
Leo, Arthur—Star, Muncie, Ind.
Leonhart, Al.—Maj, Detroit, Mich.
Le Roy and Stevens—Academy, Balto., Md.
Leslie, Bert—Proctor's, Newark, N. J., Chase's, Washington, D. C., 27-Oct. 2.
Lester, Great—Alhambra, N. Y. C.
Lester, Harry B.—Keith's, Prov., R. I.
Levi, Maurice—American, Toledo, O.
Lind—Plaza, N. Y. C.
Lind, Homer—Keith's, Prov., R. I.
Lindsay, Fred—Keith's, Phila., Chase's, Washington, D. C., 27-Oct. 2.
Lippincotts, The—Howard, Boston.
Litchield, Mr. and Mrs. Neil—Crystal, St. Joseph, Mo.
Lloyd, Herbert—Fulton, Bklyn.
Lloyd, Mr. and Mrs. Hugh—Bell, Oakland, Cal.
Loftus, Cecelia—American, N. Y. C.
Loraine, Oscar—Keith's, Boston.
Luby, Edna—Trent, Trenton, N. J.
Luce and Luce—Maj., Johnstown, Pa.
Luken's Lions—Star, Akron, O.
Macart, Wm. H., and Ethlyane Bradford—Shea's, Buffalo, N. Y.
Mack and Gardner—Altro Park, Albany, N. Y.
Mack and Williams—Chase's, Washington, D. C.
Mack, Wilbur, and Nellie Walker—Orph., Los Angeles, Cal., Orph., Salt Lake City, U., 27-Oct. 9.
Macy, Maud Hall—American, N. Y. C.
Madcaps, Eight—Temple, Detroit, Mich.
Majestic Musical Four—Proctor's, Albany, N. Y.
Majestic Trio—Keith's, Phila.
Maher, Mrs. Peter—Family, Detroit, Mich.
Makarenko Troupe—Poli's, New Haven, Conn.
Manning, Joseph—Grand, St. Louis, Haymarket, Chgo., 27-Oct. 2.
Marabini, Luigi—Proctor's, Albany, N. Y.
Marcelle and Linnett—Mary Anderson, Louisville, Ky.
Marimba Band—Colonial, Columbus, O.
Marreeno, Nevarro and Marreeno—Bennett's, Ottawa, Can.
Marshall and King—Folies Bergere, Mexico City, Mex., indefinite.
Martha, Mlle.—Maj., Butte, Mont.
Martinette and Sylvester—Orph., Spokane, Wash.
Martin's, Flying—Hippodrome, Cleveland, O.
Mascagni's Dancers—Grand, Indianapolis, Ind.
Mascot Troupe—Grand, Cleveland, O.
Masus and Masett—American, Boston.
McAvoy, Dick and Alice—Maj., Butte, Mont.
McAvoy, Mrs. Dan—Maj., Chgo.
McCane, Mabel—Maj., Des Moines, Ia.
McConnell and Simpson—Orph., Sioux City, Ia.
MacDonald, Edith—Nelson, Springfield, Mass.
McDonald, James F.—Grand, Indianapolis, Ind.
McDonald Trio—Kilty, Rock Island, Ill.
McDowell, John and Alice—Mozart, Lancaster, Pa.
McKenzie and Shannon—American, Boston.
McNaughtons, The—Chase's, Washington, D. C.
McNish and Penfold—Keith's, Boston.
Melody Lane Girls—Keith's, Phila.
Melville and Higgins—Colonial, N. Y. C.
Merrill, Lolo, and Frank Otto—Colonial, N. Y. C.
Meyer, Hyman—Colonial, N. Y. C.
Michaelangelos, The—Victoria, Balto., Md.
Midgely and Carlisle—American, Boston.
Milters, Juggling—Auditorium, Cinti., O.
Mittair, Great—Howard, Boston.
Mitchell, Abbie—American, Chgo.
Mitchell Sisters—Family, Detroit, Mich.
Models of the Jardin de Paris—Keith's, Prov., R. I.
Moffatt, Margaret—Maj., Milwaukee, Wis.
Moffett and Clare—Columbia, St. Louis.
Montague's Cockatoos—Pantage's, Sacramento, Cal.
Montgomery and Moore—American, Boston.
Montgomery, Ray, and Healey Sisters—Orph., Memphis, Tenn.
Montrose, Belle—Orph., Minneapolis, Minn.
Moore, George Austin—Cook's, Rochester, N. Y.
Moore and Young—Orph., Altoona, Pa.
Moran and Wiser—Liebich's, Breslau, Germany, 1-30, Varieties, Prague, Austria, Oct. 1-15, Krystal Palast, Leipsig, 16-31.
Morans, The—Academy, Balto., Md.
Morrell, Frank—Chase's, Washington, D. C.
Morris and Foreman—Temple, Detroit, Mich., Grand, Pittsburgh, 27-Oct. 2.
Morrisini, Stella—Grand, Indianapolis, Ind.
Morton, Ed—Temple, Detroit, Mich.
Morton, Jas. J.—American, N. Y. C.
Motoring—Greenpoint, Bklyn.
Mozart, Fred and Eva—Bijou, Battle Creek, Mich., Bijou, Jackson, 27-Oct. 2.
Mueller and Mueller—Maj., Cedar Rapids, Ia.
Murphy and Powell—Grand, St. Louis.
Murphy and Whitman—Wigwam, 'Frisco.
Murray and Mack—Orph., 'Frisco, 13-Oct. 2.
Myrma, Divine—American, N. Y. C.
Naked Truth—American, N. Y. C.
Nazaroff Trio—Family, Detroit, Mich.
Neapolitans, The—Temple, Detroit, Mich; Cook's, Rochester, N. Y., 27-Oct. 2.
Nelsons, Frank—Greenpoint, Bklyn.
Nevins and Arnold—Keith's, Prov., R. I.
Norman, Mary—Orph., Portland, Ore.
Nosses, Musical—Grand, Syracuse, N. Y.; Bennett's, Ottawa, Can., 27-Oct. 2.
Novelty Four—Wm. Penn, Phila.
Ober, Camille—Alhambra, N. Y. C.
O'Day, Ida—Colonial, N. Y. C.
O'Hara, Flake—Fulton, Bklyn.
Olio Quartette—Temple, Ft. Wayne, Ind.
O'Neill, Doc—Maj, E. St. Louis, Ill.
O'Reilly, J.—Wm. Penn, Phila.
Orma, Grace—Family, Hagerstown, Md.
Osays, The—Family, Missoula, Mont.
Palace Girls—Orph., Bklyn.
Palmer, Cathryn Rowe—Orph., St. Paul, Minn.
Passio, Dick—Maj., Chgo.
Pauline—Plaza, N. Y. C.
Paulinetti and Piquo—Grand, Pittsburgh.
Payne, Arthur—Auditorium, Cinti., O.
Pederson Bros.—Chase's, Washington, D. C.
Peiot, Fred and Annie—Bennett's, Hamilton, Can.
Pepper Twins—Casino, Washington, Pa.
Permane Bros.—Orph., Kansas City, Mo.
Perry and White—Orph., New Orleans, La.
Peter—Keith's, Boston.
Pietce and Rosiyn—Maj., Toronto, Can.
Pine and Kissen—Academy, Balto., Md.
Pollard, Daphne—Plaza, N. Y. C.
Polk and Polk—Proctor's, Albany, N. Y.
Potts Bros.—Poli's, Bridgeport, Conn.
Prato's Circus—Columbia, St. Louis.
Prince Victor's Band—Wm. Penn, Phila.
Probst, Whistling—Plaza, N. Y. C.
Quick, Mr.—Orph., Bklyn.
Quigley Bros.—Alhambra, N. Y. C.
Quinlan and Mack—Orph., Omaha, Neb.
Quinn and Mitchell—Orph., Bklyn.
Raidy, Geo.—Criterion, Chgo.
Rajah, Princess—Hippodrome, Cleveland, O.
Ramsey Sisters—Parmele, Plattsmouth, Neb.
Raymond, Eva—Hammerstein's, N. Y. C.
Raymond, Ruby—Orph., Denver, Colo.
Rayno's Dogs—Maryland, Balto., Md.
Ray's, Fred, Players—Keith's, Boston.
Readings, Four—Maj, Milwaukee, Wis.
Redding, Francesco—Maj., Toronto, Can.
Redford and Winchester—Keith's, Phila.
Reed and Rae—Lyric, Joplin, Mo.
Reed, John P.—Maj., Denver, Colo.
Reid Sisters—American, Toledo, O.
Renards, Three—Cook's, Rochester, N. Y.
Rescketta Trio—Hippodrome, Cleveland, O.
Reynolds and Donegan—Grand, Indianapolis, Ind.
Rianos, Four—Maryland, Balto., Md., Trent, Trenton, N. J., 27 Oct. 2.
Rice, John C., and Sally Cohen—American, Toledo, O.
Rice and Cady—Empire, Hoboken, N. J.
Ritter, Max, and Grace Foster—Paris, France, 6-Oct 2, Overton, London, 4-9, Islington, 11-16, Crouch End, 18-23.

Rivoli, Great—Fulton, Bklyn.
Rositino and Stevens—Hippodrome, Cleveland, O.
Roberts, June—Orph., Canton, O.
Roberts and Downey—Pantage's, Vancouver, B. C.
Roches, Mlle.—Colonial, N. Y. C.
Rooney, Pat, and Marion Bent—Orph., Bklyn.
Ross, Eddie G.—Orph., Portland, Ore.
Rubens, T.—Orph., Los Angeles, Cal.
Rumley, Ben—Grand, Joliet, Ill.
Russell and Church—Ottumwa, Ia.
Rutledge and Pickering—Columbus, Chgo.
RYAN, THOMAS J., AND MARY RICHFIELD—Hudson, Union Hill, N. J., Greenpoint, Bklyn., 27-Oct. 2.
Ryan and Douglass—Star, Carnegie, Pa.
Ryan and White—Hammerstein's, N. Y. C.
Sanford, Jere—Stockton, Cal., Los Angeles, Los Angeles, 27-Oct. 2.
Schilling, Wm.—Orph., Canton, O.
Scott and Wilson—Bennett's, Ottawa, Can.
Seibini and Grevini—National, 'Frisco.
Seldom's Venus—Maj., Milwaukee, Wis.
Seymour and Dupree—Family, Williamsport, Pa., Mozart, Elmira, N. Y., 27-Oct. 2.
Shannon and Morsn—Bijou, Superior, Wis.
Sicilian Singers—Greenpoint, Bklyn.
Siebrecht, Arthur—Princess, Lexington, Ky.
Silbon's Cats—Hippodrome, Cleveland, O.
Simons, Louis, and Grace Gardner—Colonial, Lawrence, Mass., Keith's, Phila., 27-Oct. 2.
Sincay's Dog and Cat Pantomime—Folies Bergere, Mexico City, Mex.—Indefinite.
Sinclair, Marjorie—Academy, Balto., Md.
Sissoles, The—Alhambra, N. Y. C.
Silvers—Shea's, Toronto, Can., Cook's, Rochester, N. Y., 27-Oct. 2.
Sloane of London—American, Chgo.
Smith and Campbell—Maryland, Balto., Chase's, Washington, D. C., 27-Oct. 2.
Smith and Arado—Bijou, Bay City, Mich.
Smith and Stone—Family, Detroit, Mich.
Snyder and Buckley—American, N. Y. C.
Solar, Willie—Orph., New Orleans, La.
Spaniding and Dupree—Washington, Spokane, Wash.
Spaulding and Riego—Orph., 'Frisco.
Spissell Bros.—Orph., Norfolk, Va.
Stafford, Frank, and Marie Stone—Palace, London, Eng., 6-Oct. 2.
Steger, Julius—Grand, Indianapolis, Ind., Columbia, Cinti., 27-Oct. 2.
Stepp, Mehlinger and King—Majestic, Milwaukee, Wis.
Stevens and Washburn—Unique, Minneapolis, Minn.
St. Clair, Marjorie—Academy, Balto., Md.
St. Onge, Fred—Palace, London, Eng., Aug. 30-Oct. 9.
Sullivan Bros.—Hathaway's, Lowell, Mass.
Sullivan and Pasquelena—Hippodrome, Cleveland, Ohio.
Sunny South—Orph., Minneapolis, Minn.; Orph., St. Paul, 27-Oct. 2.
Sutcliffe Troupe—Hippodrome, Norwich, Eng., 20-25. Hippodrome, Ipswich, 27-Oct. 2. Gaiety, Chatham, 4-9, Grand, Gravesend, 11-16.
SABEL, JOSEPHINE—Apollo, Vienna, Austria, Aug. 1-Sept. 30; Pavarosi Orpheum, Budapest, Hungary, Oct. 1-31.
Swisher and Evans—Lyric, Ft. Worth, Tex.
Taylor, Mac—Atlanta, Ga.
Taylor Twins—Empire, Hoboken, N. D.
Temple Quartette—Shea's, Toronto, Can.; Grand, Syracuse, N. Y., 27-Oct. 2.
Tempest and Sunshine—Orph., Winnipeg, Can.
Texas Quartette—Colonial, Norfolk, Va.; Orph., Portsmouth, Va., 27-Oct. 2.
Terry and Elmer—Bennett's, Montreal, Can.
The Quartette—Cook's, Rochester, N. Y.
Thomas and Hamilton—Maj., Little Rock, Ark.
Thomas and Payne, Star, Chgo.
Thompson, R. G.—9th and Arch, Phila.
Thompson, Wm. H.—Maj., Des Moines, Ia.
Thropp Clara—Maj., Houston, Tex.; Maj., Galveston, Tex., 27-Oct. 2.
Thora—K. and P. 5th Ave., N. Y. C.
Tomkins, William—Avalon, Avalon, Cal., Aug. 2-Sept. 25.
Torcat and Flor D'Aliza—Marigny, Paris, France, 6-Oct. 2.
Toymaker's Baby—Garrick, Wilmington, Del.
Travers, Victor—Family, Detroit, Mich.
Truesdell, Howard—Keith's, Prov., R. I.; Orph., Harrisburg, Pa., 27-Oct. 2.
Turners, Musical—Maj., Council Bluffs, Ia.
Tuscany Troubadours—Orph., Portland, Ore.
Underwood, Franklyn, and Frances Slosson—Temple, Detroit, Mich., Cook's, Rochester, N. Y., 27-Oct. 2.
Usher, Claude and Fannie—Grand, Pittsburgh, Columbia, Cincinnati, 27-Oct. 2.
Vampire Dance—Maryland, Balto., Md.
Van, Billy—Avenue, Louisville, Ky., Orph., Evansville, Ind., 27-Oct. 2.
Van, Chas. and Fannie—Orph., Harrisburg, Pa.
Van Cleve, Denton and Pete—Orph., Bklyn.
Vittorio and Georgetio—Orph., Omaha, Neb.
Vivians, Two—Keith's, Boston.
Voelker, Mr. and Mrs. Frederic—Cook's, Rochester, N. Y., Shea's, Buffalo, 27-Oct. 2.
Von, Biene—Orph., Bklyn.
Vindabonas, The—Temple, Detroit, Mich.
Wakefield, Willa Holt—Fulton, Bklyn.
Walsh and Lynch—Orph., Harrisburg, Pa., Orph., Easton, 27-29, Orph., Allentown, 30-Oct. 2.
Warren and Blanchard—Greenpoint, Bklyn.
Warren and Faust—Blaney's, Balto., Md.
Warren, Bob—Family, New Castle, Pa.
Waters, Tom—Orph., 'Frisco.
Waterbury Bros. and Tenny—Hammerstein's, N. Y. C.
Watson's Farmyard—Orph., Denver, Colo.
Webb, Harry L.—Orph., Allentown, Pa., 20-22, Orph., Easton, 23-25.
Weber, Chas. D.—Orph., Salt Lake City, U.
Wells, Billy K.—American, Boston.
Wells, Mr. and Mrs. Wm. J.—Family, Sioux Falls, S. D.
Wentworth, Vesta and Teddy—Grand, Syracuse, N. Y.

(*Continued on page 20.*)

VAUDEVILLE JOTTINGS.

Will Bradley and co., touring the Pantages Circuit, had a disagreement at Portland, Ore., the week of Aug. 23-28, which led to the breaking up of the act and the cancellation of all time. The co. included Will Bradley, his wife, C. E. Cole, Billy O'Brien and his wife, and Edith Bernard.

By mistake the name of Dorothy De Schelle appeared on the Colonial Theatre programme week before last as appearing in the sketch, Thirty Dollars, with Frank Nelson and co. Miss De Schelle did not appear in the role.

Bedley Brown, of Minneapolis, advised Jessie Shirley, of Spokane, through his counsel that if she continued to use a playlet called The First Woman Governor, booked at the Orpheum Theatre the week of Aug. 29, he would institute legal proceedings. He says the playlet was written by him several years ago and was entitled One Hundred Years from Now. Miss Shirley says the sketch is original with her, and furthermore, that the Brown playlet was not copyrighted, as claimed by the writer. She says also there is nothing in her playlet that gives even a suggestion of having been taken from Brown's work.

Jean Ramond has signed with Murphy and Nichols for the coming season.

Dorothy Vaughan, while playing the Star Theatre, Seattle, Wash., was held over for the second week to be on the opening bill of Sullivan and Considine's new Majestic Theatre. Miss Vaughan is the only artist to whom this compliment was paid.

Sara Alexander and Frederick Sutton presented a new sketch by Charles H. Howland, called The Mayoress, at the Bijou Theatre, Pawtucket, R. I., recently, scoring a hit.

Helaine Harte and not Dorothy De Sheile played the part of Molly in Lewell Collins' playlet, Thirty Dollars, at the Colonial Theatre, New York, Aug. 30-4. Miss De Sheile is with the act at present, however, playing this part. Miss Harte, as state in THE MIRROR week before last, gave an excellent portrayal, the work, however, being credited to Miss De Sheile.

Professor Charles Woodford and his animal circus, which is one of the features of The Gay Masquerader Burlesque co. playing the Empire, Albany, N. Y., recently, was served with an injunction Wednesday, Sept. 8, secured by the Bijou Circuit Co., of New York, with whom the professor had an eight-week contract which he will not fill, it is claimed, having, it is stated, accepted an engagement with The Masqueraders for forty weeks.

Boutin and Tillison had hardly got to their homes in Springfield, Mass., for a vacation when offers of special Summer engagements began to come in. They played Coney Island a week in August. Their sketch, A Yard of Music, has proved very popular.

Ina Claire is playing the Morris Circuit, and among her vocal numbers is "My Husband's in the City."

Hortense Searle, last season soprano soloist with Glover Ware's Village Choir, appeared at the Auditorium, Lynn, Mass., in a single singing act in one and scored an instantaneous hit. The press speaks of her in unqualified terms as having an out of the ordinary voice and scoring one of the biggest hits ever seen in that house. She is billed as "The Girl With the Voice."

The Keatons continue to score heavy hits. A paper in Ottawa, Ont., had this to say of them last week: "Three Keatons, the Fun Family, which in pure comedy has not been surpassed by anything seen in Ottawa in several seasons. Particularly good was the work of little Buster Keaton."

Mrs. Chester Sutton, wife of the manager of the Orpheum and Majestic theatres in Butte, Mont., left Monday, Sept. 5, to complete an extensive tour of forty-two concerts on the Orpheum Circuit. She is a violinist of note.

Edwin T. Emery, the vaudeville producer, and late comedian of the Princess Theatre Opera co., has gone to Los Angeles to fill five weeks' starring engagement, after which he will return to San Francisco for an indefinite contract at the American Theatre, appearing in his own musical productions.

Carleton and Bernard, who have met with much success presenting their new act entitled Making a Hero, opened an extended engagement over Western Time at Columbus, O., recently.

Clara Thropp has been doing a single act in one for the past twenty-two weeks over the Western time and has just signed for ten weeks over the Majestic Circuit in Texas. The press throughout the country has spoken most highly of her work.

William and Pullman, who have been at Palmyra, N. Y., all Summer, will again be seen in vaudeville.

Pat Graffin opened his season Sept. 6 in Oil City, Pa., playing the vaudeville houses on the Gus Sun Circuit.

Jack Wilson and co. have been booked through Harry Houdini for a ten weeks' tour on the Barrisford Tour, to open May 2, 1910, playing two weeks in London and the remainder of the time in the Provinces.

Stella Mayhew has been engaged for the cast of The Jolly Bachelor, the new production which will be seen at the Broadway Theatre in three weeks. She will, in consequence, leave the vaudeville stage for the present.

Thomas L. Waters, president of the United Amusement Co., of Baltimore, was in town last week looking after the interests of several of his vaudeville productions.

Maude Hall, of Maude Hall, Carlton Macy and co., will undergo an operation upon her throat this week, after which she will rest while their new sketch by Porter Emerson Browne is being completed. Her throat has greatly hampered her in her work of late and she has suffered much therefrom.

J. Aldrich Libbey and Katherine Trayer continue a big hit in the West and South. They are now playing Morris time, appearing at the American Music Hall last week. Mr. Libbey is singing "Just Let Me Prove My Love to You," and Miss Trayer is warbling "Senora," both selections being received with marked favoritism.

Princess Rajah, under the direction of Harry Kessler, is meeting with success wherever she plays. Last week and this week she played the Cleveland Hippodrome, being supported by a special co. of fifty dancers.

The will of Henry M. Henderson, who died on Aug. 20 last at Los Angeles, Cal., was filed in Brooklyn last week. It provides that the estate of the millionaire Coney Island showman shall not be divided among his heirs until Frederick Henderson, Jr., grandson of the late Mr. Henderson, shall have reached the age of thirty years. He is now fifteen. The fortune will then be equally divided among the heirs surviving. A housekeeper of the family is also provided for.

Mr. and Mrs. Robert Fitzsimmons sailed for Europe on the S. S. "Minnetonka" last Friday, Sept. 17.

Wilbur Mack and Nella Walker are still playing the Orpheum time, and meeting with even greater success than last season. They are booked on this circuit till Feb. 12, and will return to New York Feb. 21.

After a short vacation spent at her Summer home, near Washington, D. C., Argyle Gilbert has returned to vaudeville in support of Frederick Bond and Fremont Benton.

Josephine Sabel will close her long and successful engagement at the Apollo, Vienna, Austria, Sept. 30. She opens at the Fosarosi Orpheum, Budapest, Hungary, Oct. 1.

Junie McCree will shortly be seen on the Morris Circuit.

William Gross and Gladys Jackson, who have been with the Matinee Girl Musical Comedy company for the past five seasons, closed Sept. 27 in Wichita, Kan. They are now playing vaudeville dates. The act was written for them by Dan Russell, with whom Mr. Gross was doing opposite comedy in the Matinee Girl company.

Wilfred Clarke's brother, Harry Clarke, is now playing the sketch, What Will Happen Next? it having been put on by Wilfred.

Zelma Rawlston is touring through Switzerland with her cousin. She sends THE MIRROR a photograph showing her with a party of friends tobogganing down a glacier "looking for a job," as she puts in. She says she has learned to walk over snow and ice without tiring.

Goff Phillips is booked for a solid season of forty weeks.

George Cromwell, aerial artist, is playing vaudeville dates in the Northwest.

Kara Kendall has purchased a 240 acre farm at Hudson, O., about twelve miles north of Akron. It is his intention to establish an actors' Summer colony there, it is said.

Helaine Harte has sold her plot at Dunton Lodge, L. I., to Maud Granger, of Bridgeport, Conn. The value of this parcel has nearly doubled since Miss Harte purchased same a few months ago.

Ray Rush, of Brownsville, Pa., has sold a half interest in the Grand Opera House at that city to Charles Story. The house has been completely renovated and remodeled.

The Neapolitan Trio now includes Rosalind Lowe, soprano; Francesco Manetta, tenor, Marion Littlefield, contralto.

Pearl Evans and Tommy Smith are again in vaudeville this season, meeting with their usual success.

Harold E. Foster, of Ashville Mount, Halifax, N. S., announces the publication of his book of jokes called "Foster's Fun Folio," which he states contains 255 "gags, jokes and funny stories." He also publishes a letter of commendation of the work by Harry Lauder.

Eddie Morris, last year with The Ponies, is doing nicely in vaudeville.

The La Darros, in their ladder balancing act, are meeting with marked success throughout the West. They will appear in the East later in the season.

Harry Ernest, manager-owner of the Quaker City Quartette, has engaged Christ Sarensen, a clever Swedish comedian and baritone singer, as a novelty for the quartette.

Fred Hilton is local manager of the Orpheum, Canton, Ohio, and also general manager of the Gus Sun Circuit.

Marcus Hirschberg and Alice Walsh are playing the Sun and Murray time in a sketch called The Senator.

One of the best vaudeville acts seen with a burlesque co. is that of Coates and Grundy's Watermelon Trust with Sam Devere's co. Wilbur Held's monologue is also a feature with the Devere Show.

Blanchett Brothers and Randolph do a fair musical act with The Frolicsome Lambs co. It is to be replaced by a comedy act.

Dave Marion's East Side sketch with The Dreamland Burlesquers is immense.

Jesse Lasky has engaged Nettie May Lyon for the principal part in his New Pianophiends. Miss Lyon was the original New York girl in The Prince of Pilsen. Next season Mr. Lasky will produce a novelty in the way of a girl act and Miss Lyon will be the feature.

George Neville opened the second season with that successful rural sketch, The Chalk Line, at Poli's Scranton, Pa., Theatre Sept. 6. The sketch is booked solid for forty weeks over the United time, coming to Proctor's Fifth Avenue, New York city, Thanksgiving week.

Alice Lloyd has been booked for forty-five weeks on the Orpheum Circuit and United time.

Martin Beck has secured many foreign acts, among them being the Geisha Girls, who have been such a hit abroad.

Tom Waters is making a big hit on the Orpheum Circuit, the Western papers speaking highly of his work.

VAUDEVILLE CORRESPONDENCE.

CHICAGO.

W. J. Keefe, formerly of the Western Vaudeville Association in this city, has engaged in business for himself with the firm name of W. F. Keefe and Co. A large suite of offices in the Schiller Building has been leased. Mr. Keefe says that his circuit of theatres is increasing steadily, and that he has done a big business so far.

Expert soloists seem always popular at the Majestic, whether violinists or pianists or performers on some other instrument, and Vilmos Westony, the Hungarian pianist, got the most vigorous recalls last week. Mrs. Dan McAvoy got a "reception," and a great deal of applause for each of her three songs. The Devil and Tom Walker was exceedingly popular, and Ben Welch got his usual applause. Julius Steger's serious play set with a jewel of a song, as usual, went very well, and Avery and Hart were appreciated with much applause. Other good acts were the Juggling Normans, Una Clayton, and Dubail Brothers. At the Majestic this week: Eva Taylor and co., Lily Lena, Charles Kenna, Berg Sisters, Watson and Cohan co., Lockwood and McCarthy, Gasch Sisters, Harry Breen, and others.

The popular acts at the American Music Hall last week were: George Fuller Golden, who was unusually successful; Sam J. Curtis and co., Fred Karno's London Music Hall in miniature, Mayme Gehrue, Maurice Levi and Band, and The Girl with the Angel Voice. At the American this week: Julian Eltinge, the Voscarrs, Jack Hawkins, Karno's Pantomime co., Abby Mitchell, Henry Lee, George Fuller Golden, and others.

Tom Armstrong and Laverne, who became popular here during the original run of The Land of Nod, led in applause and popularity at the Criterion last week. The bill this week includes the Juggling Muellers, James Kelly, Anna Kent, Van Avery, Stepp, Mehlinger and King, Sol Stone, Hennings, Lewis and Hennings, Jeannette Adler, and Belle Stone.

At the Star this week: Tom Armstrong and Ella Verne, Thomas and Payne, West and Van Sicklen, Lond and Tilley, Hawley and Veda, Mack Howard, and others.

Haymarket: Ellis Nowlan Trio, Ben Welch, Roberts, Hayes and Roberts, Bob Adams and Bob Alden, Thomas Keogh and co., Count de Buts, Fitzsimons and Cameron, Bonnier and Stella.

BOSTON.

Peter the Great continues as the monkey-magnet at Keith's and heads the bill, which also includes Will Cressy and Blanche Dayne in The Village Lawyer. Others there are the Vivians, Oscar Loraine, Bowers, Watters and Crocker, Fred Ray's Players, the Carmos, Cadets de la Gascogne and McNish and Penfield.

McKenzie and Shannon and Montgomery and Moore divide honors in William Morris's second bill at the American Music Hall, and others there are Ed Latelle, Billy K. Wells, Josephine Davis, Midgely and Carlisle, Masur and Masetta, Freese Brothers and the Young Brothers.

At the Gaiety The Parisian Widows are the attraction, with Margie Hilton, Emily Miles, Mae Ross, the Musical Bells, Nible and Spencer and Barrett and Bentley.

The visiting attraction at the Howard Athenaeum is Miss New York, Jr., and in the house olio are the Columbia Four, Gordon and Keyes, Johnson Sisters, Miltair, the Lippincotts, the Delmars and Mark Cobden.

With The Frivolties of 1910 at the Columbia are Harry Le Van, Clem Bevins, Frankie Heath, Lillian Ardell and others. Supplementary features for the week are wrestlers and amateurs' nights.

With the Manhattan Girls at Austin and Stone's is a second vaudeville bill including Fostell and Eliot, George Whalen, Bowman and Terry and Tom Bullock.

The vaudeville engagements at the Hub are Field and Hanson, Lavette and Lantina and Ward and Stone, with the Charles T. Bradley Trio and Les Bollengers.

For the Pastime this week the cards are William Sears, Frank Le Van, Harry Wheeler, Murphy and Norton, Elinore Mack and Charles MacNaughton.

At the Princess the soloists are Gordon Richards, Edna Leedes and Grace Palmer.

Somebody started a story that Manager Joe Mack of the Hub had resigned and was going to Worcester. There is no truth in the report.

Still another moving picture house that will be added to the list on Washington Street near the others is the Queen, which will be opened the first of October, directly opposite the end of Boylston Street.

ST. LOUIS.

The New Columbia headlined Charles I, a trained monkey that in his perfection would be a delight to Darwin. The simian's trainer is undoubtedly a genius. Charles wears clothes, rings a bell, eats with a fork, handles a cane, and rides a bicycle with a finer grace than countless human beings could do. Charles Kenna in his sketch, The Street Fakir, was highly amusing. Bedini and Arthur were comic jugglers of merit. The Six Berg Sisters were dancers. Lockwood and MacCarthy were amusing musicians. Ziska did sleight-of-hand tricks. Lewis and Chapin and James F. McDonald completed the bill.

The bill at the Grand was headed by the Six Hobsons, who sang, danced and told stories cleverly. A sketch presented by Grace Cummings and company was of some merit. The Cycling Zanoras were daring cyclists. Cooper and Brown were comedians. Ray Snow was a monologist. Von Hoben did amazing feats of magic. Joe Kinney continues popular in his illustrated songs.

The Standard had a production full of action in the Star Girls company. The burlesque was made crisp by Johnny Baker, a favorite, and James C. Dixon, his able partner. James Dixon of the olio in the part of the street singer disclosed first class vaudeville propensities. Lew Adams and company in a clever sketch, The Factory Girl, were very good. Anderson and Reynolds, comedians; Nicodemus and White, musicians, and Egypt, the dancer, were especially good.

The Gayety offered a lively burlesque by the Oh, You Woman company. Sam Didman appeared as Ludwig Spellmayer, a retired baker. The attraction has new features and new songs.

Forest Park Highlands closed last week with an immense crowd. A carnival held forth during the last days of the "Big place on the hill."

WASHINGTON.

Chase's big auditorium is crowded again to witness another big attractive programme which includes Jesse L. Lasky's At the Waldorf, with Knute Erickson, Retta Spellery, William C. Gordon, Bessye Clifford, Jane Kearney, Nita D'Armond, Gertrude Thurston, Beatrice Deskean, J. W. Phinney, Monti Arbo, and Frank Merrill. Frederick Bond and Fremont Benton, Tom and Fred McNaughton, Frank Morrell, Eddie Mack and Dot Williams, the Pederson Brothers. Next week's headliners present Fred Lindsay, Smith and Campbell, and Bert Leslie and co.

Rose Sydell's London Belles are at the Gayety, presenting the musical burlesque, The Girl from Sherry's; or, The Co-respondent. A large and talented co. are headed by the clever comedians, W. S. Campbell and Johnie Weber. Next week, Mardi Gras Beauties.

Robert Gordon's Kentucky Belles are in opposition at the Lyceum Theatre, presenting two one-act musical comedies, A Girl from Albany and A Texas Desperado. An olio presents Frank Graham and Edith Randall, Deery and Francis, Mlle. La Belle Helene, Joe Opp, and Coates and Grundy. Next week, Miner's Americans.

The vaudeville bill at the Majestic presents Frank Dethridge and co. in Spirit of '76, Jordan and Gervaise, vocalists, and Kotaro, Japanese juggler.

PHILADELPHIA.

The bill at Keith's last week was a "corker," replete with humor and interesting features. Nat M. Wills headed the list of funmakers, as he did the programme—a position he deserved. Ida Fuller, in her spectacular dances, repeated former successes, and the Melnotte Sisters and Clay Smith, in songs, dances and comedy, also met with a warm reception. Fred Ray's Players, in Noblest Roman of Them All, created considerable amusement, while the Vivians did some remarkable shooting with revolver and rifle. The juggling act of the Havelocks was clever, and the Four Baltus appeared to advantage in an acrobatic act. Lasky's At the Waldorf was a bold over, but it was just as well received as on the previous week. The whole bill was, in fact, so well arranged and diversified that a most enjoyable entertainment was furnished. This week's bill is equally as good, with George Beban and his associate players as the headliner. Fred Lindsay, the Australian stock whip expert, is an extra added attraction.

A round up of the burlesque houses showed that business was good with them, some playing to capacity all through the week. The Casino had the Mardi Gras Beauties, and the co. gave a great performance. The Tiger Lilies were at the Bijou, the Rialto Rounders at the Gayety, and the New Gayety Girls at the Trocadero. Few new features were produced by any of the companies, but their respective offerings met with approval nevertheless.

The leading combination houses were pretty well crowded all week. Forepaugh's, the Liberty, Lubin's Palace, the Unique, and the Park had attractive vaudeville bills and new pictures. Some of the smaller houses, it is noticeable, are showing a disposition to improve their offerings, especially in the specialty acts.

The bill last week at the Empire included Imperial Trio, Rice and Ladell, Hopwood and

Lee, Shoo Fly Trio, Toku Kishi, Bailey and Taylor, Creighton Sisters, and Valpo. Business continued good.

PITTSBURGH.

The Grand offered another entertaining programme last week and held its customary very large audiences. This week's bill follows: Annette Kellermann, Claud and Fanny Usher, Annie Abbott, Heim Children, Mr. and Mrs. Jimmie Barry, Olive Greatrex, Paulinette and Piquo, Work and Ower, James H. Cullen.

The Queens of the Jardin De Paris is the burlesque attraction at the Gayety this week, featuring Mlle. Mine Minar and the Four Turias. The Follies of the Moulin Rouge for the following week.

Harry Williams' Academy offers Miner's Americans, of which Laura Bennett, world's champion female wrestler, is the feature.

The career of the New Kenyon, on the North Side, as a first class vaudeville house during the past two weeks was unsuccessful. It is dark this week, but it will start a new policy on next Monday, still under the management of the Mittenthal Brothers, as a popular priced melodrama house.

BALTIMORE.

The Smart Set are entertaining at the Holliday Street and will be followed by The Convict's Sweetheart.

Andy Lewis and the Mardi Gras Beauties hold the stage at the Gayety. At the close of the week the Great Behman Show.

Blaney's vaudeville bill consists of Woodford's Animals, Allen Deimain and Harold, R. E. Warren and Daisy Faust, Brown and Wilmot, and Frank Bush.

At the Monumental the Follies of the Day, which will give place to Kentucky Belles.

The Victoria's bill is made up of Daly and Allen, George H. Foster, the Michaelangelos, Harrison and Moor, Hale and Corbin, Knapp, Paynton and Listette.

INDIANAPOLIS.

Birdland topped the bill at the Grand 13-18 and was well received, but the honors of the bill went to the Willy Pantzer Troupe. Their act is the best and most original of its kind ever seen here. Judging from the amount of applause and laughter, the Two Bobs were a big hit with the audience at the opening matinee. The Five Howatts won favor. Others were Doherty Sisters, Harcell and Sennett, Forbes and Bowman, and Pellaton and Foran in A Spotless Reputation. A theatre party of 100, wives and friends of the Master Brewers, who held their convention here the early part of the week, attended the matinee 13.

Edmund Hayes and co. in The Umpire were at the Empire 13-18. Star Show Girls 20-25.

The Family offered Baby Thelma, Wheeler and Ring, Marwin Brothers, Bland Jones, and motion pictures.

The season at Wonderland closed 12 with more than 2500 people in attendance. The attraction in the German Village was Bergen W. Plummer's Orchestra and in the airdome were Temple's Colored Minstrels. On 13 a special entertainment was given under the auspices of the Young Men's Colored League for the colored people of the city. Manager Frank H. Wicks said the season at Wonderland had been very successful, much better than in 1908. The airdome has been more of a success than anticipated, and it is the intention of the management to offer better and more pretentious shows next Summer.

It was announced that the Riverside Bathing Beach would close afternoon 12, with Jimmy Bedwell in a balloon ascension and parachute leap. In response to requests from many people who have been swimming regularly two or three times a week at the beach, the management has decided to remain open as long as the weather continues favorable for swimming. The total attendance since the opening in June was 175,000, regarded as a remarkable showing for the first season of the beach.

SAN FRANCISCO.

The American offered vaudeville 6-12, starring Carter, the magician. This house gives two shows nightly, smoking permitted.

The Orpheum had the following bill 6-12: Gardner and Revere, Sig. Luciano Lucca, Arlington Four, Rose Royal, Cunningham and Marion, Catherine Hayes and Sabel Johnson, John Hyams and Leila McIntyre.

The National had the following bill 6-12: La Mase Bros., Harvard and Cornelle, Rottaire, Mandane Phillips, Emily and Jessie Dodd and co., Tom Bateman, Hugh Lloyd.

The bill at the Wigwam 6-12 was as follows: Klein, Ott Bros. and Nickerson, J. K. Emmett, Lee Ploets Larelles, J. Warren Keane and co., Alfred K. Hall, Barry and Johnson.

The bill for Pantages' 6-12 offered Gladys Middleton, D. Martin Bros., Mary Hampton and co., F. Harvey and Lea, Bonesetti Troupe.

The Chutes 6-12 had Three Great Smilettas. California State Band.

PORTLAND, ORE.

The bill at the Orpheum 6-11 consisted of Rosario Guerrero, aided by Signor L. Pagliari, Margaret Fealy and co. in a pretty little Civil War melodrama, Murray and Mack in A Harlem Argument; Tom Waters, musical comedian; Spalding and Riego, gymnasts; Christine La Barraque sang some grand opera selections; Charles D. Weber did a comedy juggling act; and pictures.

One of the best acts in the bill at the Grand 6-11 was that of Rinaldo, who is a violinist of unusual ability. Bothwell Brown and co. give a farcical rendition of Antony's death and Cleopatra's snake dance; Selbini and Grovini, acrobats; McFarland and Murray; Marion and Rial in a sketch; Steel Sisters; Will Morrissey, monologue and songs; illustrated song and pictures completed the offering.

The principal item of interest in offering at Pantages' 6-11 was the comedy sketch produced by Edward Blondell and his co. of clever players; a ragtime feast was offered by the Five Spillers; George Yoomans in sketch; Dorothy Lamb and co. in comedy playlet; Buckley's trained dogs did some amazing things; while Irene Lee and her Candy Kid introduced songs and dances most successfully; illustrated song and pictures filled the bill.

BUFFALO.

Shea's.—On a well blended bill at this house Carrie De Mar, with her ever popular song, "Lonesome Flossie," proved herself to be a slight favorite over her competitors. Cressy and Dayne in The Village Lawyer made a decided hit. The De Haven Sextette danced and sang themselves into popular favor. O'Brien and Havel, with their typewriter "stunt" have lost none of their entertaining qualities. The Overing Trio provided a bright offering of the musical sort, the singing of Baby Ruth being a pleasing feature. By way of variety the Wheelers juggle every massive object in sight, excluding only the proscenium arch. Cook and Stevens furnish twenty solid minutes of laughter as the Chinee and the "coon."

Lafayette.—The Ducklings, featuring a big chorus of "broilers," did a big business here and "taken as a whole," there were few dull moments. Good singing and dancing features scored heavily.

Garden.—Abe Leavitt presented the Rents-Santly co., featuring Smits Moore, and the manner in which they pleased the good attendances stamps the show a successful organization.

Eddie Carr, of the team of Carr and Fenielle, who has been sojourning here for a fortnight, left for the metropolis with an armful of choice bookings.

TORONTO.

Mlle. Dazie in a very dainty act in pantomime and Walter C. Kelly, "the Virginia judge," were the choice ones at Shea's 13-18. But there were others that also pleased the capacity houses. Sadie Jansel gave some clever impersonations. Charles B. Lawlor and Daughters, humor artists; the Vindobanas, Collins and Brown, Underwwood and Blossom, and the kinetograph concluded a most acceptable bill.

The Majestic Theatre assumed a most majestic appearance last week, when James K. Hackett played The Bishop's Candle Sticks, seeming like an echo of the past melodramatic life of that theatre, but presented by a master artist, it proved a strong attraction. The bill was completed with: Ed Latelle, monologist; Harvey and Anderson in The Room Upside Down; Muriel Window, soloist; Harry Jelson, comedian, and the Ried Sisters, dainty dancers and singers.

Billy Watson's big show, The Beef Trust, played to packed houses at the Star 13-18, showing that Billy has lost none of his old-time popularity. A large and graceful co., who sing and dance well, presented some very good turns. The Yankee Doodle Girls 20-25.

Girls from Happyland, jolly, mirthful and graceful, made all happy at the Gayety last week. Divided in two parts, Two Hot Knights and The Man from Tiffany, with a pleasant olio, in which the Golden Troupe featured, the girls provided an entertainment better than which few could wish for.

Enoch, the Fish Man, was the big thing at Griffin's Agnes Street Theatre last week. Six other big acts made up a very good bill.

KANSAS CITY.

The Orpheum headliner 12-18 was in itself quite worth the price of admission, while it adds to the list of vaudeville acts a former legitimate star, whose artistic portrayals will go down in the history of the stage as one of its true artists. This act was Pride of Regiment, a one-act play, by W. H. Thompson and co., which scored one of the biggest hits ever made on the local vaudeville stage. Other turns of a bill that were entertaining were: Sisters Athietas, Kenny, McCahan and Platt, National Quartette, the Worthleys, Ila Grannon, and Tempest and Sunshine; business big.

The local park season closed in a blaze of glory 12, immense crowds attending all three of the big resorts.

Electric Park will reopen Oct. 2-10, to be the scene of the Missouri Valley Fair, which promises to be the biggest agricultural and horicultural exhibition held in the West.

PROVIDENCE.

New acts and new faces predominate at Keith's 13-18, and all go to make up an excellent bill. The Vampire Dance leads off, presented by Bert French and Alice Elis. The Eight Palace Girls are newcomers, and are well received. Others include the Pedersen Brothers, Captain Jack Crawford, Phil Staats Marabini, J. Francis Dooley, assisted by Corrine Sayles; Potts Brothers and co., the Majestic Trio, and the motion pictures.

Five good vaudeville acts and an exceedingly good line of films compose the bill at Bullock's Temple of Amusement 13-18, which include Hallett and Stack, Frank Bowman, Arlington and Helston, G. Green, and Violet Gleason. The illustrated songs are well rendered, as usual, by Parker L. Burke.

Heading the bill at the Scenic are: The Yankee Comedy Four, Peter Griffen, Amos, the juggler, and Miss Andriette singing her own songs.

MILWAUKEE.

The bill at the Majestic 13-18 was above the average and the headliner was a dramatic sketch entitled The Drums of Doom, presented by Minnie Seligman, William Bramwell and Henry W. Otto. This is an intensely emotional sketch and was extremely well played, being the best number on the bill. All of the acts were uniformly good, and the following numbers scored: Frank and Jen Latona, Kate Watson, Gus Cohan and co., Stepp, Mehlinger and King co., Julia Frary, Mueller, Chunn and Mueller, Arthur Whitelaw, Myers and Rose.

The bill at the Crystal 13-18, the following acts pleasing: Peter the Great, J. C. Nugent, Sadie Sherman, Smilletta Sisters.

Fred Irwin's Gibson Girls 13-18 at the Gayety and attracted large houses.

LOUISVILLE.

The following excellent bill was the offering to the patrons of the Mary Anderson 12-18: Business excellent. Lasky's Imperial Musicians, James Thornton, Richards and Montrose, Joseph Manning and co., Kramer and Sheck, Rawls and Von Kaufman, Julian and Dyer, and Irene Romain.

The Lady Buccaneers, including Joseph K. Watson and a number of well-known vaudeville stars, such as Marion Blake, Alvin and Kenney, and the Peerless Two Macks, occupied the stage at the Buckingham 12-18, drawing very large business. Next week, Edmund Hayes in The Umpire.

Bob Manchester's Crackerjacks was the offering at the Gayety 12-18, doing fine business. Among those who added material strength to the organization are Billy Hart, Ruby Leonl, Lillian Vedder, Frank Harcourt, and Pealson, Goldie and Lee. Next week, The Bon Tons.

NEW ORLEANS.

The St. Charles Orpheum 13-19 offered Fanny Rice, Gus Edwards, Felix, Barry and Barry, John P. Wade and co., John Birch, Perry and White, Jones and Mayo, Gregoiati's Aerial Ballet.

For week 12-18, the vaudeville features at the American Music Hall consisted of the Svengali Trio, Cliff Gordon, Clemenso Brothers, Josie McIntyre, Henry Lee, Daly and O'Brien, Libby and Trayer, the Carson Brothers.

The Shubert Theatre continues popular with its vaudeville and moving picture attractions, the latter being particularly good, and the numerous smaller moving picture ventures are enjoying satisfactory patronage.

OMAHA.

An unusually attractive bill was at the Orpheum 12-18. The programme included Victoria and Giorgetta, Ferrell Brothers, Montgomery and the Healey Sisters, Futurity Winner, Lew Wells, Three Leightons, Brothers Permane. Everything was encored and business could not be better. For week of 19: Edwin Stevens and co., Claude Gillingwater and co., Master Laddie Cliff, Lavine, Cross and co., Elsie Faye, Miller and Weston, Warren, Lyons and Meyers, Ila Grannon.

TOLEDO.

The bill at the American Music Hall for the second week of the season, beginning 13, was not up to the standard set by the opening week. It included the Yalto Duo, Scott and Whaily, Georgia Gardner and co., Von Hoff, Grace Cameron, Marimba Band, Billy Dillon, and Three Yoscarys.

At the Arcade: Bryant and Saville, Freeman's goats, Hall and Thaw, Harry De Bar, June Roberts, and Kelly and Rio.

At the Valentine: Karl Hewitt and co., Two Graces, Roetig, and J. W. Guinan.

MONTREAL.

The Blonde Typewriters were the headliner at Bennett's 13-18 and proved a drawing card. Ed. Morton, the singing comedian, scored a big hit, and the balancing work of Marceno, Navaro and Marceno is of a high order, and there are a number of other clever acts.

Sohmer Park presented a good bill of vaudeville and music.

At Dominion Park there were a number of special attractions for the Back to Montreal Week, including regattas and swimming contests in the daytime and fireworks at sea night.

The Lyric opens its doors shortly with vaudeville and moving pictures.

CLEVELAND.

Keith's Hippodrome will have the following bill 20-25: Silbon's Cats, Imperial Musicians, Flying Martins, Sullivan, Pasqueiena and co., Adelina Rogtina and Clara Stevens, Carson and Farnum, Wilson Brothers, and Princess Rajah.

Williams' Imperials will be at the Star Theatre 20-25.

Fred Irwin's Majesties come to the Empire Theatre 20-25.

DENVER.

The following good bills played to big business at the vaudeville houses 6-12:

Orpheum: Charlotte Barry in The Comstock Mystery, the Bounding Gordons, Selma Braats, Misses Marshall, Freeman and Rogers, Frank Rogers, Woods Trio, Cathryn Rowe Palmer.

Majestic: The Dammann Troupe, Mlle. Loretta, Billie Windom, Berch and Hall, Rose Stevens, Four Dancing Daisies.

Pantages: The Venetian Street Singers, Four Gardners, Charles B. Carter and Gussie Taylor, Alva York and Mr. and Mrs. Neil Litchfield, Ben Beyre and Brother.

DETROIT.

At the Temple Theatre 13-19 Manager Moore offered a bill which comprised the cream of vaudeville. Arthur Dunn was assisted by Marie Glazier in a snappy comedy act. Mr. and Mrs. Frederic Voelker were happily placed in Twilight in the Studio. The Quartette renewed the success of their previous engagement. Others on the bill were the Three Renards, George Austin Moore, Max York's Dogs, Dolly Sisters, Dixie Serenaders, and the popular Moorescope.

BAYONNE, N. J.—Bijou (Feiber and Shea, lessees and mgrs.; Bert B. Howard, res. mgr.): A good bill to excellent business 13-18. Pat Reilly co. in The Days of '61, Marshall Montgomery, Brown and Wilmott, the Sidonias, and Neil Farley in illustrated songs.

NORTHAMPTON, MASS.—Cook's (W. R. Cook, mgr.): 13-18: Lieutenant Robert Eldridge, Clara Walters, and Elsa Ford, the Buster Brown Girl; good business.

HARRISBURG, PA.—Orpheum (C. Floyd Hopkins, res. mgr.): Very strong bill 13-18; attendance good. James and Sadie Leonard, Avon Comedy Four, Nanette Lyle, Mr. and Mrs. J. R. McCann and co., Cook and Silvia, Barnes and Lavina, and Harry L. Webb.—Hippodrome (A. L. Roumfort and Co., Inc., mgrs.): 13-18: The Bridges, James Peoples, Hiatt and Franklin; business very good; the co. controlling this resort contemplates making important improvements in the near future.

JERSEY CITY, N. J.—Bon Ton (Thomas W. Dinkins, mgr.): The Frivolities of 1919 played a good engagement 9-11, and business was satisfactory; Chess Bevins, Harry Le Van, and Nellie Florede are the moving spirits. Jardin de Paris Girls co. 13-15 to large audiences; the co. is fair; Louis Christy is the principal comedian, and he is a good one. Miss New York, Jr., 16-18. The Brigadiers 20-22. Pat White and his Gaiety Girls 23-25.—Hudson Theatre (Union Hill; Harry Leonhardt, mgr.): Business is fine. Appearing 13-19 were Polly Pickle's Pets in Petland, Mr. and Mrs. Perkins Fisher, Mabelle Adams, La Vise-Cameron Trio, Chick Sale, Charles H. Drew and co., and Noble and Brooks.—Items: Nellie Florede is the clever prima donna of the Frivolities co. She is a good worker.—Mabelle Adams did a fine violin act at the Hudson Theatre (Union Hill). Her work is most artistic.—The Dancing Mitchells are a drawing feature with the Jardin de Paris co.

LOS ANGELES, CAL.—To forestall the Morris entrance into this city the Orpheum has made arrangements to play its turns direct from here in one night stands in the different towns in close proximity to Los Angeles. As H. C. Wyatt, manager of the Mason Opera House, controls these suburban theatres, it has been a comparatively easy thing for the Orpheum to make this scoop.

WATERLOO, IA.—Waterloo Theatre (A. J. Busby, mgr.): Opening bill 13-18 to capacity business. Jewell's Manikans, Hamilton and West, Lillian Martha Mueller and Mueller, Merritt and Love, Charles Hay. 20-25: Klien Family, Weston Sisters, Frank Maltise and co., Gertie De Milt and Boys, Jimmy Comeay, Charles E. Hay.

ROCHESTER, N. Y.—Cook's (J. H. Finn, mgr.): 13-18: An Amateur Night in a Monkey House, Cecil Lean and Florence Holbrook; Howard Brothers, Myrtle Byrne, Jones, Grant and Jones, Sid Baxter, Dick Lynch, Scott and Wilson; S. R. O.; fine bill.

ALLENTOWN, PA.—Orpheum (J. F. Osterstrock, mgr.; Charles Bierbauer, res. mgr.): 13-15: First half: Evans and Lee, Lavine and Leonard, Charles L. Fletcher, Gross and Josephine, Emil Heck and co., Witts Girls

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PATERSON, N. J.—Empire (A. M. Bruggemann, owner and mgr.): 13-18: Altus Brothers, Dancing Denos, Lloyd and Whitehouse, Harry Clarke and co., Joe Lanigan, Shean and Warren, Georgia Campers, Wilton Brothers; co. pleased; full houses.

OTTAWA, ONT.—Bennett's Theatre (Gus S. Greening, mgr.): 13-18: Fred and Annie Priot, Louis Granat, J. A. Murphy and Eloise Willard, Lamont's Cockatoos, Basque Quartette, Three Keatons, the Hazardous Globe. Fair week; capacity business; pleased. 20-25: Edwards' Blonde Typewriters, Mareeno, Nevara and Mareeno, Zinelle and Boutelle, Hathaway's Monkey Circus, Hearn and Rutter.

MOBILE, ALA.—Lyric Theatre (Neubrik Bros., mgrs.): 13-18: Opening week; this season's bookings by the Orpheum Circuit; John McClosky, Charles W. Bowser and co., Begar Sisters, Goldsmith and Hoppe, Billy Van, Potter-Hartwell Trio; large houses; pleased.

NEWARK, N. J.—At Proctor's Theatre Manager Stewart presented a well balanced bill, including Fred Lindsay and co., Marie Dainton, John T. Kelly and co., assisted by Jean Patriquin and Jack Boone, Gus Williams, Collins and Henry, Smith and Small, Robert Carter, Kathryn Waters, Gertrude Dudley, Polk and Polk, Carbrey Brothers, and Gus Flynn.—Lyric Theatre 13-18: Paul Nicholson and Aggie Norton, Searl Allen's The Travel Man, Helen Irwin, Arthur Pearce, William McAvoy, Fred Jackson and Joe Deming, Delmore and Lee, George B. Snyder, Harry Buckley, Billy E. Wells, Besnah and Miller, Millard Brothers, McDonald and Huntington.

SYRACUSE, N. Y.—Grand (The Grand Co., mgrs.): 13-18: Anna Laughlin, Silbon's Cats, Barrows, Lancaster and co., Barnes and Crawford, Eckert and Berg, Flying Martins, and Otto Brothers; drew well.—Savoy (L. Desmond, mgr.): 13-18: Mr. and Mrs. Rhodes, Ulyses E. Ackley, Hahn Brothers, Lena Cooley, Robert Millo, Hilliard and Harris, Freeze Brothers, Robert Elliott; to big houses.

AUGUSTA, GA.—Well's Bijou (H. Bernstein, mgr.): 13-18: Four Bucks, Raymond and Hoover, Preston Sisters, Herbert and Lawson, pleasing good business.—Item: Bandy Brothers will enlarge their motion picture house and put on popular priced vaudeville. Will be called the Superba.

HOBOKEN, N. J.—Empire Theatre (A. M. Bruggemann, prop.): 13-18: Packed houses; McWaters and Tyson, Mayme Remington, Lawrence and Harrington, Heidelberg Four, Henry and Alice Taylor, Weber Family, Taylor Sisters, and Joe Flynn; greatly pleased.—Gayety Theatre (Sol. Kraus, treas.): The Trocaderos 13-18 to excellent business. Mr. Frank Finney in the principal role scored, while the entire co. were good. The olio consisted of Elliott, Belair and Elliott, and Frank Ross. 20-25: The Jersey Lilies.—Lyric Theatre (Grant S. Riggs, mgr.): 13-18: Godfrey, Henderson and co., Bartelle and Garfield, Marollo, Buckley and Anderson, Palean, Elinore and Jermon, McLaurie, Hill and Hill, Yacklay and Bunnell, Florence Stanley and co.

MARIETTA, O.—Princess Theatre (Albert Waite, mgr.): Aug. 23-25: Kesterson Brothers and Clyde Schafer. 26-28: Martines and Langdon; fair, to good business.

LANSING, MICH.—Family Theatre (E. O. Johnson, mgr.): Aug. 30-4: Jack Hawkins and co., Edythe H. Stanley, Junius and Cutting, and Price and Millord to fine business; pleased.

WICHITA, KAN.—Princess Theatre: Opens 6 under the management of L. M. Miller; booked this season by the Western Vaudeville Managers' Association.—Orpheum Theatre: Will be under the management of R. F. Chambers this season.

MUNCIE, IND.—Star: Opened 6 to crowded houses, under Manager Andrews.—The Majestic (Leroy Tudor, prop.): Has run steadily with semi-burlesque and semi-vaudeville.

MADISON, WIS.—Majestic (Biederstaedt Brothers, mgrs.): Will open 13 with D'Urbano's Royal Italian Band.

AURORA, ILL.—Star (Frank Thielen, prop.): Aug. 30-5: Donthitt and Jones, Tom Mahoney, the Moneta Five, George Berry co., Gus Burton and Marie Desimo, and Jones-Williams Trio; big bill and business.—Majestic (Lackner and Birick, props.): 30-5: Billy Mann, Chris Lane, Pete Mack and Mrs. Clarey's Twins, La Vicne Sisters, Mark and Bertha Monroe co., and Van Averry to good houses.

BIRMINGHAM, ALA.—Hippodrome (E. P. Lyons, mgr.): Aug. 30-4: Poloff Sisters, Raymond and Harper, and Royal Roman Trio pleased good business. 6-11: Howard and De Leon, the Military Four, and Miland and Du Bois.

JOLIET, ILL.—The Grand (L. M. Goldberg, mgr.): Aug. 29-4: Musical Stipps, Roland Sargent and Ida Marie Nelson, James Brockman, Forrester and Lloyds, Bisset and Scott, Eugene Ellsworth, and Edna Earle Lindon; good bill and business.

YORK, PA.—Auditorium (B. C. Pents, mgr.): 6-11: Parson Sisters, Payton and Wilson, Madell and Corbley, Columbia Comedy Four, Richard Brothers, Charles Lanoire, and Mr. and Mrs. Harry Thorne and co.—Mystic Star: 6-11: Marsella and Wolf, Marie Danie, and the Vymos.—Alhambra: 611: King Brothers, Jackson and Douglass, and Eugene Roelofs.—Item: Claude and Fannie Usher spent several days in this city, the guests of relatives.

ZANESVILLE, O.—Orpheum Theatre (C. D. Hamilton, mgr.): Opened season 6 with an excellent bill; Bert Swan and his crocodiles, Slayton and Vinton, Brooks and Carlisle, Four Dancing Lubins, Carlos Carlin; S. R. O.—Item: Moxahala Park closed a successful season this week.

WILKES-BARRE, PA.—Poll's (Gordon Wrighter, mgr.): 6-11: Ida Fuller, Edwin Holt and co., Dynes and Dynes, Lightning Hopper, the Two Pucks, White's Four Dancing Bugs, Hoey and Lee; excellent bill and business.

MARIETTA, O.—Princess (Albert Waite, mgr.): Davis and Farrow Aug. 30-1. Prince Masculin and Allen Bennett 2-4. Fair attractions and business.

SCRANTON, PA.—Poll (J. H. Docking, mgr.): 6-11: Harlan, Knight and co. in The Chalk Line scored. Others: La Belle Titcomb, Harrold and Wood, Robert Dermont Trio, Halligan and Ward, McDevitt and Kelly, Frank and May Luce; bill and business excellent. 13-18: Russell Brothers, Edwin Holt and co., Wormwood's animals, Four Dancing Bugs, Nevins and Stor, Bush and Peyser, Sam Dody.—Wonder (T. J. Herman, mgr.): The Stilson's Acrobats, Ruby Cadwell, and the Musical Valda 6-11; bill and business excellent.—Orpheum (J. H. Farrell, mgr.): Miss E. Clifton, voice and violin; Ruth Irwin and co., contortionist and acrobats, 6-11; bill and business excellent.—Wonderland (H. G. Ward, mgr.): Tom Young, musical Chinaman; Tom Lake 6-11; bill and business good.—Columbia (G. Nelson Teets, mgr.): Jardin De Paris Girls 2-4; co. and business excellent; James Lichter and Belle Wilton were featured; the Apache Dance scored Miss New York, Jr., 6-8; co. and business excellent; Abe Reynolds and Lilla Brennan merit mention. The Brigadiers in the Kidder 9-11; co. and business excellent; Dick Brown and Ruth Everett were featured. Pat White's Gaiety Girls 13-15. Shep Camp's Avenue Girls 16-18.

RICHMOND, VA.—Colonial (J. A. Sayer, mgr.): 6-11: The Healys, Laurie and Alenne, Dealma and Mae to capacity.

NORWICH, CONN.—Auditorium (James R. Shannon, prop. and mgr.): Good bill 13-18, to big houses. Clotilda and Montrose, Cooper, Coden and Clifford, Sidney and McDonald, and Jennie Edwards.

LOS ANGELES, CAL.—Orpheum: 13-18: Eleanor Gordon and co., La Petite Revue, Five Avolos, Lena Pantzer, assisted by Sam Mint, Sam Chip and Mary Marble, Six American Dancers, Mathews and Ashley, Conroy, Le Maire and co.
DON W. CARLTON.

AKRON, O.—Lakeside Park Casino (N. O. T and L. Co., owners and mgrs.): 13-19: Mullen and Correll, Demain and Rochte, Bartlett and Collins, Blondell and Roselle, Grace Walker, the Rinoldos (last week); good attendance and general satisfaction.

ALLIANCE, O.—Orpheum Theatre (F. A. Welsh, mgr.): 6-8: Don Fabrie, Frank Johnson, Wheeler Sisters, Percival, Sherman and Shaw; drew well and pleased. 9-11: Rajan, Mack and Shaftern, Paris Green, Henderson Trio; good business and satisfaction.—Princess Theatre (Charles E. Best, mgr.): 6-8: Colonel Ned Seymour, Hunt Trio. 9-11: Walter King, Mr. and Mrs. Noodles Fagan; successful week.

RICHMOND, VA.—Colonial (J. A. Sayre, mgr.): 13-18: O'Connor Sisters, Eckert and Francis, Sprague and Collins, to big business. Seils-Flotus Circus 17.

SCRANTON, PA.—Poll (J. H. Docking, mgr.): Excellent bill 13-18: Russell Brothers and Flora Bonfanti Russell, Sam Dody, Edwin Holt and co., John Neff and Carrie Starr, Bush and Peyser, A. White's Four Dancing Bugs, Wormwood's Dogs and Monkeys; excellent business. 20-25: Harry Tighe and co., Farrell-Taylor Trio, Kalmer and Brown, Orlois Brothers, El Cotl, the Dalys, Amy Butler and co.—Wonder (F. J. Herman, mgr.): 13-18: Kathleen Pallett, D. F. Van Field, Duffy; bill and business excellent.—Orpheum (J. H. Farrell, mgr.): 13-18: Rena La Ville, the Silvers; bill and business excellent.—Wonderland (H. G. Ward, mgr.): 13-18: Professor Earl Colvin, Purcell and Thornton; bill and business excellent.—Columbia (G. Nelson Teets, mgr.): 13-18: Pat White and his Gaiety Girls in Casey Among the Stars and Doctor Dunn Outdone 13-15; co. and business excellent. Pat White and Anna Grant scored; Emma Wagner, Margie Catlin, Sam Green, and Oscar Lewis merit mention. Shep Camp's Avenue Girls 16-18. Tiger Lilies 20-22. The New Century Girls 23-25.

NEW BEDFORD, MASS.—Hathaway's (Theodore B. Bayliss, mgr.; John M. Hathaway, res. mgr.): 13-18: Harry Tate's Motoring, Lewis McCord and co., Four Sullivan Brothers, Jere McAuliffe, the Aldines, Force and Williams, McAdams and His Dog "Spike;" pleasing large audiences. 20-25: Piano Four, Will and Edith Hart, Fred and Bess Lucier, Ray and Nice, Rossaire and Doretto, Hilda Hawthorne, Irene Hobson and Charles De Land.—Savoy (John W. Barry, mgr.): 13-18: The Mayons, the Dunmores, Carolina Dixie; good bill; big business.

ALBANY, N. Y.—Proctor's (Howard Graham, res. mgr.): Especially good bill 13-18. Debut of Romaine, a hypnotist, who scored a big hit. Other good numbers were: Mabel Bardine and co. in a new act, a Chinese tragedy, entitled Suey San, which made a good impression; Macart and Bradford, Carmos, Rossi and Pauls, McNish and Penfold, Elita Morris; capacity.—Empire (James H. Rhodes, res. mgr.): Phil Sheridan's Marathon Girls 9, 10 entertained full houses. Rice and Barton's Big Show opened season here 13-15, presenting an up-to-date burlesque performance to packed houses. Parisian Widows 16-18. Runaway Girls 20-22.—Gaiety (Howard B. Nichols, mgr.): Yankee Doodle Girls and Leo Pardello, wrestler; served to draw packed houses 9-11. Brigadiers 13-15, with Grace Harmon, Dick Brown, and Ruth Everett prominent in the co., had full houses. Talk of the Town 16-18. Avenue Girls 20-22. Proctor's Annex, the Majestic, Star, and Fairyland are all doing good business with moving pictures and songs.

GRAND RAPIDS, MICH.—Ramona (L. J. Delamarter, mgr.): 13-18: Very pleasing bill. Borani and Nevaro, Surasali and Rasali, Witt's Singing Colleens, At the Sound of the Gong, Harry Fox and the Millership Sisters, Four Readings; closed Summer season.—Idlehour (A. J. Gillingham, mgr.): 13-18: Delb Brothers, Florence Belmont, the Lambiotties, Harriet Diener, Tommy White, Bebout Duo, and good entertainment.

ATLANTA, GA.—Bijou (H. L. De Give, mgr.): 13-18: Four Military Boys, Patterson and Titus, Eva Merrill, Harry Greene to S. R. O.—Orpheum (Hugh Cardoza, mgr.): 13-18: Broomstick Witches, Ferry, the Frog Man; Arthur Rigby, Edna Luby, Redford and Winchester, Dore and Wolford, Al. Rayno's Bulldogs; crowded houses.

PAWTUCKET, R. I.—The Bijou (David R. Buffington, mgr.): 13-18: To crowded houses; George Winfield and co., Caryl Monroe, Militare, Dunn Sisters, Majestic Trio, De Blaker's Animal Circus, illustrated songs by Jack McGrath.

HARTFORD, CONN.—Poli's (S. Z. Poli, prop.; G. N. Hanscomb, mgr.): The stereotype packed houses 13-18 greeted Mike Donlin and Mabel Hite as the topliners, followed by seven other taking acts.—Scenic (H. C. Young, mgr.): Capacity houses 13-18 were well entertained by a novel and pleasing bill, consisting of Mears, the Bugler; Jimmie Hussey, Martiso, Katherine Ryan.

WILKES-BARRE, PA.—Poll's (Gordon Wrighter, mgr.): 13-18: Four Huntings in The Fool House (headliner), pleased. Others: Harold and Wood, Luce and Luce, Cotter and Boulten, Harlan Knight and co., Raymond and Caverly, Artois Bros. Good business.

ELMIRA, N. Y.—Mozart (G. W. Middleton, mgr.): 13-18: King and Bailey, Zeb Zarrow Trio, Leona and Dale, the Laselles, Mr. and Mrs. Colby, Jack Boyce, and pictures; large business.—Rialto (F. W. McConnell, mgr.): 13-18: Ardelle and Leslie, Raymond, Victoria Dana, Marie Bell, Lottie Farette, Max Bruno, and Rialtoscope; good houses.—Happy Hour (Ira Vandemark, mgr.): 13-18: Harry Green, Josef Samuels, and W. H. Brown; large houses.

TRENTON, N. J.—Trent Theatre (Montgomery Moses, mgr.): 13-18: Herr Saona, Ethel Clarise, Carroll Henry and co., Walsh, Lynch and co., Emma Francis and Her Arabs, Billy Farnum and Clarke Sisters, Robert De Mont Trio; business fine; greatly pleased.—State Street Theatre (Herman Wahn, mgr.): 13-18: J. J. Dowling and co., Frank Merritt, Rivers and Damon, Allaire, Rankin, Gardner and Griffith, Socios, Whilley and Bell; capacity houses.

ATLANTIC CITY, N. J.—Criterion (W. Barrett, mgr.): 13-18: Kitty Barry, Lessingwell, Bruce and co., Shea and Lewis, Shorty De Witt, May and Bell, Loraine and co.; good business.—Young's Pier Theatre (W. E. Shakleford, mgr.): 13-18: Ben Harris' Vaudeville co., with Virginia Harned, Four Masons, Ryan and White, Durand Trio, Bennington Brothers, Gaines and Brown, Great Youna.

YORK, PA.—Auditorium (B. C. Pents, mgr.): 13-18: Borden, Zeno and Hayden Brothers, Seymour and Dupree, Grace Orma, Marguerite Newton and co., Cavanna, Ed Estus, Schrode and Chapelle.—Mystic Star: 13-18: Gertie Le Clair and Her Pickaninnies, Lewanda's Dog and Pony Circus, Sam Barton.—Alhambra: 13-18: Caffery and Grant, Flossie Le Van, Eugene Roelofs.

LOWELL, MASS.—Hathaway's Theatre (A. E. Hathaway, owner; J. I. Shannon, mgr.): 13-18: The Judges, Hilda Hawthorne, Hishinmoto, Rockaway and Conway, Rarshley, Tom Barry and co., Schoolboys and Girls; good houses. 20-25: Lewis McCord and co., Jere McAuliffe, Four Sullivan Brothers, McAdams and His Dog, Aldines Dumond Trio, Howard, Cullison and co.

LANSING, MICH.—Family Theatre (E. O. Johnson, mgr.): 13-18: Manning Trio, Livingston and Schultz, Al. Leonhardt, Bennett Sisters, Margarie Chadsay; full houses.—Bijou Theatre (D. J. Robson, mgr.): 13-18: Berlin Madcaps, Leo Filiat, Don Carney, Three Richardsons; very good houses.

SOUTH NORWALK, CONN.—Hoyt's (P. J. Martin, res. mgr.): 14-16: Beatrice, Haines, Emile Subers, Coakley and Harry McBride; big business.—Music Hall (Thomas Kirby, mgr.): Opened 11 with Dan Ryan co. to S. R. O.

BRIDGEPORT, CONN.—Poli's (S. Z. Poli, prop.; S. W. Sanderson, res. mgr.): Circumstantial Evidence was the star act 13-18 and deserved to be. The balance of the bill averaged very good, from Lewis Guertini's jumping to Howard and Collinson's rough and tumble "Piece of Dresden China." The acts between were Tom and Edith Almond, T. H. Once and co. in Wise Mike, Mae Melville and Bob Higgins, and Frank Morrell.

WATERTOWN, N. Y.—Antique (A. J. Colburn, mgr.): 13-18: Billy Munn, Harriet Ramsey, Mr. and Mrs. Frank Fairchilds, the Great Hildebrand, and Vivian pleased S. R. O.—Bijou (Pressy and Pressy, mgrs.): 13-18: Claud Perry, John T. Mack, James Brown pleased good business.—Wonderland (H. B. Hooper, mgr.): 13-18: Van and Davis, Jessie and Bessie Auer drew good business.—Item: H. B. Hooper, who has been managing the Opera House at Cape Vincent, succeeds E. Bruce Frasier as manager of Wonderland.

MEMPHIS, TENN.—Orpheum (Max Fabish, mgr.): A fine bill was seen 13-15, including Florence Bindley, Adelaide and Girls, Lawrence Crane, Angela Dolores, Gordon and Marx, Paul Kleist, Four Floods, and Sansone and Delila.—Jefferson (A. B. Morrison, mgr.): The second week of the William Morris vaudeville drew excellent houses, the bill including Hardeen, Ina Claire, Rappo Sisters, John C. Rice and Sally Cohan, Rostow, Joe Goodwin, Fisher and Burkhardt, and Little Hip.

FALL RIVER, MASS.—Bijou (L. M. Boas, mgr.): 13-18: Mr. and Mrs. George Morrell, Lillian Langweed, Jerome and Hunter, Margaret Brosseau, Bates and Nerville, Lander and Allen, Livingstone Sisters to large attendance.—Premier (L. M. Boas, mgr.): 13-18: Premier Stock co., Humanoscope, Frank Dale, Greta Brown, Gems and Spencer, Varian and Wiser to good attendance.—Item: The Savoy will open 20 with straight vaudeville.

WILMINGTON, DEL.—Dockstader's Garrick (W. L. Dockstader, mgr.): 13-18: Seebach, Visocchi Brothers, Adelina Roattino and Clara Stevens, Emil Hofmann and co., John Ford and co., Ward and Curran, Clara Belle Jerome, Morris and Morris; packed houses.—Grand Opera House (L. B. Cool, mgr.): 13-15: Meilish's marvelous birds, La Dell and Belmont, Lester and Kellett, Alvollo and Othello, Jules Hafrey. 16-18: Meillish's marvelous birds, Rice and Cady, Novelty Four, George Barron, Hopkins and Bartlett. Good attendance.

URBANA, O.—Lyric (Larry P. Ryan, mgr.): Reopened 13, after overhauling and the front redecorated very handsomely. The people were Jessie Morris, Newton-Ashton-Newton co. Good houses.

PORTLAND, ME.—Congress (Emil H. Gerstle, mgr.): 13-18: Sophie Everett and co., Kipp and Kippy, Harry Mason, Ladies' Orchestra, Matthew Hanlon.

BROCKTON, MASS.—Hathaway's (McCue and Cahill, mgrs.): 13-18: The Four Musical Luciers, Jane Elton, John Philbrick, Rembrandt, Hagan and Wescott, Plunkett and Walker; large and pleased audiences.—Shedy's (W. A. Bullivant, res. mgr.): 13-18: Cecile Morris and co., Bland and Williams, Corcoran and Dixon, Allen; good business.—Orpheum (F. U. Bishop, mgr.): 13-18: Jules Levy Family, Blanch Baird, Bailey and Teare, De Haven and Whitney, Great LeBarge, the Lippincotts to capacity.

BUTTE, MONT.—Orpheum (C. N. Sutton, mgr.): 6-11: George Bloomquest and co., Howard and Howard, De Sanctus Quartette, Balerini's canines, Barry and Halvers, John Well, Martinette and Sylvester. 13-18: Mlle. Blandie, Keno, Welsh and Melrose, Hal Godfrey and co., Maxim's Models, Ed Le Vine, Patsy Doyle, Nevans and Erwood.—Majestic (W. J. Swarts, mgr.): 6-11. Will Rossiter's Bunch of Kids, Thomas Patter Dunn, Al. Spaulding and Dupree Leonare, Edna Davenport, Howard Missimer and co. 13-18: Edward F. Gallagher, Dorothy Dahl, La Velle and Grant, Dick and Alice McAvoy.—Empire Theatre (L. M. Quinn, mgr.): 6-11: The Morrisons, Musical Carl, Scoby and Earl, Bessie Eveans, Frida Giroux. 13-18: Sumner's musical act, French Sisters, the Oxars, Dave Coleman, the Birdsalls.

PORTSMOUTH, O.—Orpheum (Sun and Murray, lessees; R. H. Russell, mgr.): 6-8: Raymond and Raymond, Arthur Leo, Clayton and Drew, Lawrence Russell. 9-11: Younger Brothers, Rose and Serros Comedy co. Good bill; capacity business.—Majestic (Strauss and Frowine, lessees; Floyd Lewis, mgr.): 6-8: Quaker City Quartette, Harris and Beauregarde, Pauline Arthur. 9-11: Kieffer and Kline, Quaker City Quartette. Good bill; good business.

BANGOR, ME.—The Gaiety (Stephen Bogneit, mgr.): 6-11: Bush Family, Lambert and Williams, Kresco and Fox, Baldow and Lambert, Will Coleman. 13-18: Alice Mortlock and co., Lee Tung Foo, Fred and Bessie Lucier, Fisher and Fisher, Connors and Edna. 20-25: Wygand and Wygand, Thomas Curtis and Ella Wilson co., Barrett and Scanlon, Belle Gordon, Gardiner, West and Sunshine.—Ackers' Theatre (Ackers and Blood, mgrs.): 6-11: Scottish Four, Darva, De Leon and Yosca, W. F. Felton, Shaw and Robinson, Alton (the Mysterious. 13-18: Fred Ravenhall, Moore and Phillippe, Edwin George, De Veau Sisters, William Burt and co.

SPOKANE, WASH.—Edward F. Renard and his mechanical figures were featured at the Orpheum Theatre 6-11 and scored. Others were Mary Norman, Signor D. Ancillotti and Pilu, the Hughes Trio, James Young, assisted by Robert Strausse and Lorayne Osborne; the Bison City Four, Edward Ross, and the pictures. Capacity.—Helen Beresford, supported by Ulric Blair Collins and Josephine Clairmont, was entertaining in her one-act comedy, called The Pantaloon Skirt, at the Washington Theatre. Others were William Cahill, Frobel and Ruge, Bandy and Fields, Charles R. Colby and Lillie E. May, and the pictures. Big business.—Minerva, in her escapes from a strait-jacket and a padlocked barrel, headed a good bill at the Pantages Theatre. Others: Rogers, Sherman and Lukens, Henderson and Rose, Frank O'Brien, Smith, Evans and Williams, Roberts and Downey, W. D. Gilson, and the pictures. Capacity.—The season at the Princess Rink (J. A. Randall, mgr.) opened 8, with the National Apple Show Band furnishing the concert and promenade music. There are five expert instructors. Several novelties will be introduced during the Fall and Winter season.

PERTH AMBOY, N. J.—Bijou Theatre (Bijou Circuit Co., mgrs.: J. F. Ernst, res. mgr.): 13-15: Peskoff Troupe, Allen, Deimain and Harrold, Two Macks, John Zimmer, May Sisters; capacity. 16-18: The Outlaw, Marshall Brothers, Gray and White, Edwards and Wood, Benson and Bell to S. R. O.

LINCOLN, NEB.—Orpheum (H. E. Billings, mgr.): 6-11: Capacity nightly; excellent bill. Laddie Cliff, Surayall and Rayall, Lewis and Chapin, Gertrude Lee Folsom and co., Ferrell Brothers, Elizabeth Murray, and Sunny South co.—Items: During matinee 11 Gertrude Folsom was taken ill and did not appear in evening, though able to leave for her next appearance in Minneapolis.—The same evening Samuel Curyall, while playing the piano, was taken suddenly ill.—It is announced that the Acme Amusement Co. will remodel Dreamland into a 10-cent vaudeville theatre, with moving pictures.

SAN ANTONIO, TEX.—The Royal (Lloyd Spencer, mgr.): 12-18: American Singing Four, Hoyt and Marion, Tom Gibbons, Kelly and Wayne.—Star Theatre (Wyler and Kennedy, mgrs.): Good business 5-11 with Jack Cassin, Lou Gordon, Bud Hawkins.—Airdome (Ross Combest, mgr.): 6-11: Big business with John A. West and co., Kelly and Lewis, the Cookes, Anis Brooks.

BURLINGTON, N. J.—Auditorium (James W. Lanning, owner; Charles M. Lanning mgr.): 6-11: Japanese Kotaro, Carleton and Bernard, Karl Lang, Charles Hargreaves, Whitey Fields, Henry and Jones, George Tichenor to capacity; pleased.—Majestic (Carl Schwars, prop. and mgr.): 6-11: Jack Harvey, Arthur Krona, the Diamond Duo, Alberta Harrison and Ada Smith, Benden and Evans, Mrs. Pierson, Elizabeth Harris. Excellent attendance; pleased.

AURORA, ILL.—Star (Frank Thielen, prop.): 6-12: Young and Brooks, Four Andersons, Bruce, Godshaw and co., United Quartette, Edward LaZelle, Barber and Palmer pleased capacity business.—Majestic (Lackner and Brick, props.): 6-12: Doc Baker, Swift and Casey, Mary Ann Brown, Wells and Wells, George Lavender; good bill and business.

CHATTANOOGA, TENN.—Airdome (W. S. Albert, mgr.): 6-11: Casetta and Asitia, Mabelle E. Erainger, Metz and Metz, Sam Rowley, Espe, Leonard and Louie pleased good business. 13-18: Walter Hawley and Natalie Olcott, Floyd Mack, Thomas and Hamilton, Rickards and De Winter, and Therese Jacobs.—Lyric Theatre (O. A. Neal, mgr.): 6-11: Young and Young, Jean McElroy, Raymond and Harper pleased fair business. 13-18: Zoubalakis, Poloff Sisters, Howard and De Leon.—Pastime Theatre (Fred Knapp, mgr.): 6-11: Shelby Shipley and Jack Ashley, Kasie St. Claire, Max Taylor, Hal Crawford pleased fair business. 13-18: Blanch Dupre, Ben Daniels, the Amour Sisters.

OSWEGO, N. Y.—Richardson (Frank E. Foster, mgr.): 9-11: Gilbert Sarony (engagement canceled after first performance), Reese Brothers, and the Fairchilds; business good.—Orpheum (Charles P. Gilmore, mgr.): 13-15: Tom De Young, Relff, Clayton and Relff.

HUNTINGTON, W. VA.—The Hippodrome (I. N. Bullington, mgr.): 6-11: C. A. Hendricks and co., Fitch B. Cooper, Chapman Sisters and Pick, Bob Speery; satisfactory business. 13-18: Arthur Payne, Thomas Gaines and co., Great Stadium Trio, Defeuer and Eats, Joe Carrol, Kalma and co., Brooks and Carlisle, Two Shermans; opened to good business.

ST. JOSEPH, MO.—Pantages (Harry Beaumont, mgr.): 12-18: Louise Kent and co., Kelt and Demont, Lawrence and Edwards, Farley and Clare, Marguerite and Adriel, Four Continentals pleased splendid business.—Item: Alex. Pantage has placed Harry Beaumont as manager of the Pantages Theatre (formerly the Crystal) here. Fred Cosman, who successfully managed the Crystal during the past five years, will continue in the theatrical business in this city.

SPRINGFIELD, ILL.—Gaiety Theatre (Smith and Burton, mgrs.): 6-12, good bill and crowded houses: Anna Belmont, Charles J. Burkhart and co., Cooke and Rothert, Clifford and Rutledge, Pern, Courtney and Cody, McCormick and Gaffney.—Empire Theatre (Johnnie Connors, mgr.): Capacities 6-12 with Collin and John Leslie, Fred Hubbs, George Mitchell, Vic La Carbo, May Sutherland, Grace Palmer.

WILLIAMSPORT, PA.—Family Theatre (Fred M. Lamade, owner and mgr.): 13-18: Professor C. A. Davis and orchestra innovation this year, Ames and Corbett, Mr. and Mrs. H. Thorne and co., Alta Yolo, Four Magnanis, Carroll and Cooke Sevenrals.

SARATOGA SPRINGS, N. Y.—Pontiac (John C. Graul, lessee; Henry H. Freck, mgr.): 9-14: O. W. Braddock, Jean Leighton, Almo, Al. H. Fox, Violet De May, Lester and Martin, Frank Burton, Martin F. Reynolds, Fennell and Tyson, Jennie Girard, Henri Du Mar; capacity audiences.

JOHNSTOWN, PA.—Majestic (M. J. Boyle, mgr.): 13-18: The Ubers, Helm Children, Horton and La Triska, Bert Howard and Bibe Lawrence, James H. Cullen, the Labahans, Winfield Douglass, Morosco's Sisters. Smoothly balanced bill; business good.

Correspondence

ALABAMA.

BIRMINGHAM. — JEFFERSON (R. S. Douglass, mgr.): Graustark delighted two capacity houses 9. Max Figman in The Substitute was well received by good business 10. The Soul Kiss 14.——BIJOU (M. L. Semon, mgr.): Opened with The Cowboy Girl 6-11; good co. and fine business. Beulah Poynter in Lena Rivers 13-18.

MONTGOMERY.—GRAND (W. A. Mattice, mgr.): Graustark 10 pleased large audience. The Soul Kiss 17. The Wolf 18. Mabel Paige co. 6-11; played The Belle of Richmond, Liberty and Love; excellent co.; pleased packed houses entire week. Mabel Paige co. 13-18.

SELMA. — ACADEMY (William Wilby, mgr.): Opened with The Land of Nod 23. Yorke and Adams 25. Harry Beresford 30.——ITEM: Bob Wilby will be stage-manager.

UNION SPRINGS.—ELY (Henry J. Rosenthal, mgr.): St. Elmo Oct. 2. Coburn's Minstrels 11. Salomy Jane 17. The Lion and the Mouse 18. John Griffith in Faust 30.

MOBILE. — THEATRE (J. Tannenbaum, mgr.): Graustark 11; fair co., to satisfactory business. The Soul Kiss 18. Max Figman in The Substitute 20.

ARKANSAS.

JONESBORO.—EMPIRE (V. C. Pettie, mgr.): The Missouri Girl 16. Forgiven Oct. 20. Wood Sisters 21-23. Gertrude Ewing 28-30. Louis James in Peer Gynt Nov. 12.

LITTLE ROCK.—CAPITAL (John P. Baird, mgr.): Smart Set 14 pleased topheavy house.——MAJESTIC (Saul S. Harris, mgr.): Vaudeville 13-18.

CALIFORNIA.

SAN BERNARDINO. — OPERA HOUSE (Martha L. Kiplinger, mgr.): The Climax 4; poor house; good co. Paid in Full 8 pleased fair house; good co. Dustin Farnum in Cameo Kirby 21.

COLORADO.

ASPEN.—WHEELER OPERA HOUSE (Edgar Stallard, mgr.): The Dixie Troubadours 8; good co.; fine house. Moving pictures and illustrated songs 6-11; exceptionally good houses being drawn by fine films issued by Biograph Company.

GREELEY. — OPERA HOUSE (W. F. Stephens, mgr.): The Third Degree Oct. 1. Polly of the Circus 7. The Girl at the Helm 19. The Royal Chef 20. The Man of the Hour 27.

COLORADO SPRINGS. GRAND (S. N. Nye, mgr.): The Alaskan 13, 14. Billie Burke in Love Watches 20.

LA JUNTA.—THEATRE (H. H. Bourne, mgr.): The Dixie Troubadours 9; fair, to light business.

CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons, mgr.): A return engagement of The Merry Widow 9-11 proved as successful and enjoyable as on its former visit. The Chorus Lady 13, 14, with Rose Stahl in the title role, was received by two large audiences, who thoroughly enjoyed the humor and pathos. The exceedingly interesting melodrama Via Wireless 15 again held the close attention of two large audiences, who were very demonstrative in the stirring climaxes, particularly in the scene depicting the wireless operator transmitting message aboard ship in the most realistic storm act ever seen here. "Jack" Binns, who was the operator on the ill-fated Republic, was introduced to the audience and modestly explained the working of the instrument, an exact counterpart of the Republic's. Frank Monroe and John Salapolis, two favorites of last Summer's stock, did most effective work and received a hearty reception. On the Eve 16-18. Servant in the House 20-25.——HARTFORD (H. H. Jennings, mgr.): The Paradise of Mohamet, a new spectacular comic opera, under Shubert management, was given its first try-out 11 to fair sized audiences. There were many good points in evidence and a capable co., surrounded by elaborate scenery and costumes, but, like all first night "dog shows," it lacked smoothness, and several scenes and much nice scenery had to be cut out. It will need much "whipping" before it will be presentable for Broadway. The Geezer of Gallaboo 16-18.——ITEMS: Winchell Smith, of this city, co-author of Via Wireless, came up from New York, having in object the substitution of a new second act he has written. His three plays, Brewster's Millions, The Fortune Hunter, and the above, are continuing to big success. James J. Daly, of the Paradise of Mohamet, is the youngest stage manager in the employ of the Shuberts. He is a native of Hartford and was a successful knight of the squared circle in the lightweight class until defeated by Casper Leon, whom he subsequently managed, and drifted to dramatics. The local Shriners will have a sheepbake 24, followed by a theatre party at Parsons' in the evening to witness The Servant in the House.
A. DUMONT.

BRIDGEPORT.—JACKSON'S (Ira W. Jackson, mgr.): Cecil Spooner's The Little Terror deserved a bigger house 10, but in so "big" a week some one had to suffer. The same to a degree is true of Strongheart 11. Queen of the Secret Seven had a three days' presentation 13-15 and any auditor who didn't get thrills enough for a month was hard to please. Margaret Anglin in The Awakening of Helena Ritchie 16. Via Wireless 17, 18. Eva Tanguay and Follies of 1909 (No; who said she was one?) 20. Bostonians —what's left of them— in Robin Hood 21. The Thief 23. Three Twins 24, 25.——ITEM: Although the weather thus far has interfered somewhat with business, indications point to a successful season.
WILLIAM P. HOPKINS.

NEW HAVEN.—GRAND (J. T. Hendricks, mgr.): On the Eve 13-15; splendid business and fine co. Via Wireless 16; large audience and excellent co. Return engagement requested. Margaret Anglin in The Awakening of Helena Richie 17 greeted by fine audience, and the play was exceptionally well received. Eva Tanguay in The Follies of 1909 is announced as the big number for coming week.——HYPERION (W. D. Eldridge, res. mgr.): William Faversham and Julie Opp 17, 18 in The World and His Wife; fair business; excellent co.——POLI'S (F. J. Windisch, res. mgr.): The Night Birds, with Nellie Brewster, Four Casting Dunbars; fine bill; good business.
E. J. TODD.

NORWICH.—BROADWAY (Howard Potter, res. mgr.): Paid in Full 14 drew a large and well pleased audience. This was the third presentation of this interesting play at the Broadway; co. good and curtain calls were numerous. The Merry Widow 15 had a fine audience in numbers and quality and a delightful performance was given. Charles Meakins was again seen as Danilo, but a new Widow was given by Mabel Wilbur, who was pretty and vivacious and sang acceptably, while Mr. Meakins made an enormous hit as before. The rest of the cast, chorus and orchestra were up to the usual Savage standard. The White Squaw 16. Charlotte Temple 18, matinee and night.

WATERBURY.—POLI'S (Harry Parsons, mgr.): The Honeymooners to a small audience 9. Eugene Weber in We Are King 10, two performances to good business. Cecil Spooner and co. in The Little Terror 11, pleased two large audiences. The White Squaw 13, fair sized audience. Strongheart attracted a good sized audience 14. The Intruder was presented before a good sized and interested audience 15 by an excellent co.; among those who witnessed the performance were Mr. Buchanan, its author, William A. Brady and Joseph R. Grismer. East Lynne 18. Robin Hood 20.

NEW LONDON.—LYCEUM (Ira W. Jackson, mgr.): The Girl of the Golden West 11; excellent. The Merry Widow 14; first class; to capacity. Paid in Full 15, to good business. The White Squaw 17. Ketchel-Papke fight pictures. The Clansman 25.——BIJOU (David Almy, mgr.): 13-18: Bobby Ralston and son, Benfield Sisters, Wilson and Mae, Allis Vivian, and pictures; business good.——ITEM: Chris La Vris, formerly stage manager at the Bijou, is now in Joe Woods' office.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Girl of the Golden West 9; fine co.; pleased audience of good size. Paid in Full 13; well attended; co. received numerous curtain calls. The White Squaw 15; large audience; good co. Della Clarke as Neamata was well received. Weber Stock co. 20-25 in We Are King, with Mr. Weber as leading man.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch, mgr.): Rose Stahl in The Chorus Lady 9; bad poor patronage; excepting Giles Shine, cast is a very ordinary one. The Honeymooners 10, with Willie Dunlay, to light business, supporting co. fair. We Are King 11; well received; poor business. Strongheart 13; production well presented; well filled house. The Intruder 16. East Lynne 17.

MERIDEN. — POLI'S (M. Burnett, res. mgr.): Andrews and Abbott co. 13-18 (except 15): Reynolds and Thorpe, Ned Dandy, Platt's Performing Dogs, and motion pictures, to large business at every performance. Burton King in Strongheart 15, to large and well pleased audiences. The Thief 24.

WINSTED.—OPERA HOUSE (Miles E. Norton, mgr.): Quincy Adams Sawyer 13; business poor; co. fair. East Lynne 15; failed to please a very small house. The Servant in the House 16, to good business; performance fine.

DANBURY.—TAYLOR'S OPERA HOUSE: Paid in Full 10; small house; good co. The Honeymooners 11; mediocre; fair business. Leigh De Lacy 13-18; fair co. and business.

MIDDLETOWN. — MIDDLESEX (Henry Engel, mgr.): The Merry Widow 13, to capacity. The Intruders 14 pleased; a good sized co. De Lacey Stock co. 20-25.

DELAWARE.

WILMINGTON.—AVENUE (Conness, Edwards and Roth, mgrs.): The Liars 27-Oct. 2.

FLORIDA.

PENSACOLA.—OPERA HOUSE (John M. Coe, mgr.): McFadden's Flats 3; very good house. Tim Murphy 4 (matinee only), in My Boy, to fair business. Howard Dorsey 13-18 in repertoire. Traveling Salesman 23. Yorke and Adams 24. Land of Nod 25.——ORPHEUM (Vucovich and McIntyre, mgrs.): 13-18: Arthur H. Kuh in a musical act; Nat Haines, comedian; the Bonner Meredith co. in On an Arizona Ranch, and (Independent) moving pictures 13-18.

JACKSONVILLE.—DUVAL (J. D. Delcher, mgr.): The Soul Kiss 10, to S. R. O., but not a satisfactory offering. The Wolf 14. Traveling Salesman 18. Land of Nod 18.——ORPHEUM (James D. Burbridge, mgr.): Wayne Musical Comedy co. in The Girl, the Governor and the Wise Guy 6-11, to S. R. O., and delighted every one. Same players in The Circus Girl 13-18.——DIXIE (J. H. Bugbee, mgr.): Dark 6-11.

GEORGIA.

ATLANTA.—GRAND (H. L. and J. L. De Give, mgrs.): Graustark co. 8; excellent co., to fine business. Max Figman and co. in The Substitute 9; fair co. and business. The Land of Nod, with Knox Wilson, Nelle McNeil, and Anna McNabb, 10, 11; good co., to fine business. The Soul Kiss co. 15, 16; very poor co.; fair business. The Traveling Salesman 17, 18.——LYRIC (H. L. De Give, mgr.): William A. Brady presented 'Way Down East 13; fair co., to fine business.

SAVANNAH.—THEATRE (W. B. Siekind, mgr.): The Soul Kiss 9, to a disappointed audience. The Wolf 10, 11, to poor business; good co. The Traveling Salesman 14, to S. R. O.; a good performance. The Land of Nod 16. Yorke and Adams 17. Joseph and William Jefferson 18. House dark 20-25.

AUGUSTA.—GRAND (Harry Bernstein, res. mgr.): The Wolf 8 pleased good attendance. The Traveling Salesman 11, with matinee; good houses; well pleased. The Land of Nod 13 delighted crowded house. Joseph and William Jefferson 15. Yorke and Adams 18. Al G. Field's Minstrels 22.

MACON.—GRAND (D. G. Phillips, mgr.): Granstark 7 pleased good business. Max Figman in The Substitute 8; good performance, to small house. The Soul Kiss 11, to good business. The Traveling Salesman 16. The Wolf 17. The Land of Nod 18.

ROME.—OPERA HOUSE (Joe Speigelberg, mgr.): Land of Nod 9; fair, to good business. Yorke and Adams in In Africa 13; good, to fair business. St. Elmo 17. Lion and the Mouse 20.

IDAHO.

BOISE CITY.—NEW PINNEY (Walter Mendenhall, mgr.): Uncle Josh Perkins 6; big house. co. and production; everybody pleased. Cohan and Harris' Fifty Miles from Boston 7; splendid production; leading lady and the whole co. first-class and up-to-date; pleased an elite house; receipts $950. Texas 21. Ferris Hartman co. 30 canceled. Emma Bunting Oct. 5. Royal Italian Grand Opera 11, 12. Cat and the Fiddle 13, 14. Sunny Side of Broadway 28.——TURNER: Della Pringle Stock co. 6-11 in An American Girl; good houses.——PARK: Business light.——BOZ: As usual, S. R. O. houses.——LYRIC: Good pictures and business.——STAR: Splendid wild animal pictures and well patronized.

ILLINOIS.

ELGIN.—OPERA HOUSE (F. W. Jencks, mgr.): Lena Rivers 9, Jeanette Garnette taking the part of Lena, the child; good business and co. at popular prices. Her Dark Marriage Morn 11, with Fannie E. Johnson as Beatrice Lovel; capacity business; well pleased. Powell and Cohan's Musical Comedy co. 13-18; opened to capacity business, with Mr. Queen in Calico. Carlo Portello and Halton Powell taking the leading roles. They presented The Man from Kalamazoo 14. The Yankee Doodle Boy 15. A Daughter of America 16; good musical comedy. Royal Slave 22. The Prince of To-night 30.

SPRINGFIELD. — CHATTERTON (George W. Chatterton, mgr.): Tempest and Sunshine 6; fair co. and business. Askin co. in Lo 10; excellent co. and good business. Daniel Boone on the Trail 12 pleased capacity. The Man of the Hour 17.——MAJESTIC (C. H. Rumsey, res. mgr.): The House of a Thousand Candles 6-8 pleased crowded houses. The World and a Woman 9-11; enjoyed good patronage and pleased. The Girl Question 12-15, to packed house; audience delighted. The Girl at the Helm 16-18. Superba 19-22. Checkers 23-25.

PEORIA.—GRAND (S. B. Harrington, res. mgr.): Lo 9; solid house; pleased; co. fine. Ketchel-Papke pictures 11; drew static crowd. Meadow Brook Farm 12; excellent rural drama, large business. Bert Williams in Mr. Lode of Koal 13. Jane Eyre 19.——MAJESTIC (Henry Sandmeyer, Jr., res. mgr.): The House of a Thousand Candles 9-11; fine co. S. R. O. business. A Girl at the Helm 12-18; drawing large houses; co. fine. The Girl Question 16-18. Checkers 19-22. Florence Gear in Fluffy Ruffles 23-25.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, mgr.): Opened with Meadow Brook Farm 10; fair performance and audience. Colored Aristocrats 13. Married in Haste 16. Yankee Doodle Detective 17. The Casino Girl 18. Blue Mouse 20. Her Dark Marriage Morn 23.——ITEM: This house is now a part of the Illinois-Iowa Circuit of Affiliated Theatres, and is booked by Chamberlain, Harrington and Kindt.

TAYLORVILLE.—ELKS' (Jerry Hogan, mgr.): Opened 10 with Billy Allen in The King of Kokomo; gave satisfaction, to good business. Billy Allen and co. 11 in Isle of Smiles; very clever, to splendid house. Billy Allen in McFee's Matrimonial Bureau 13 pleased large audience. William Macauley in The Little Homestead 22.——ITEM: Manager Hogan was at Chicago 14, attending a meeting of the Western Theatrical Managers' Association.

QUINCY.—EMPIRE (W. L. Busby, res. mgr.): Lo 11; two large and well pleased audiences; excellent performance. Tempest and Sunshine 12 pleased two good houses. Bert Williams in Mr. Lode of Koal 13; good business; excellent co. and satisfaction. The Golden Girl 14. Moving pictures of Papke-Ketchel fight 15. Thorns and Orange Blossoms 17. The Girl 18. Moving pictures of Papke-Ketchel fight 19

Blue Mouse, which was booked for 25, has been canceled and will not play here until early in November. There is much twaddle in Burlington about this play, and no doubt two capacity houses would have been in store for it.—Jack Root, manager of the Garrick, opened 6 and reports excellent business. The Redpath Napanees were headliners.

SIOUX CITY.—NEW GRAND (Maurice W. Jencks, mgr.): The Sunny Side of Broadway 5, 6; well received, to good business. The Man on the Box 10; business fair; co. pleased. The Three of Us 11, 12; fair co. and business. Edmund Carroll co. 13-15. The Heir to the Hoorah 19.——AUDITORIUM (W. H. Barnes, mgr.): Jefferson De Angelis in The Beauty Spot 19, 20.——ITEMS: The New Grand has this season passed from the management of Woodward and Burgess to Maurice W. Jencks. The house has been redecorated and renovated.—The Auditorium, which has just been completed, will play Shubert and other independent attractions.

DUBUQUE.—GRAND (William L. Bradley, mgr.): Skating Rink Girl 8; good business. Stubborn Cinderella 10 pleased good attendance. Tempest and Sunshine 11; fair co. and patronage. Lacy's Musical Comedy co. 13-18. Mrs. Leslie Carter 21. Wizard of Wiseland 23. Richard Carle 25. Red Mill Oct. 4. Rare Widow 5. Paid in Full 8. The Girl from U. S. A. 9. The House Next Door 11. In the Bishop's Carriage 14. Babes in Toyland 18. My Dixie Girl 22. Faust 23.

MASON CITY.—WILSON (Arthur and Heffner, mgrs.): The Blind Organist 8; poor attraction, to good house. Ralph Riggs in Its All On the Quiet 11; good house; well pleased. Cimitotti's Arabian Horses 13-18; opening performance, to full house; audience more than pleased; has wonderful act. Man on the Box 22. Wrestling match 23. Richard Carle in Mary's Lamb 24. Miss Hersey from Jersey 25. Tempest and Sunshine 27. William Owen in Two Married Men 28. The Elks (local) 29. The Red Mill 30.

WATERLOO.—SYNDICATE (A. J. Busby, mgr.): Tempest and Sunshine 11 pleased good business. Dare Devil Dan 13, good co. and business. High Rollers 17-18. Lyman Bros. Twins 20. Vaudeville 27.——WATERLOO (A. J. Busby, mgr.): Fads and Follies 11 pleased packed house. Vaudeville 13-25.

SPENCER. — OPERA HOUSE (Franklin Fleete, mgr.): The Lyman Twins 23. M. G. M. lecture course number 27. Blind Organist Oct. 2.

NEWTON.—OPERA HOUSE (Sam Lister, mgr.): The Cow Puncher 10 pleased big house. Angell's Comedians 13-18; opening bill, A Daughter of the South, to big house.

KANSAS.

PITTSBURG.—LA BELLE THEATRE (W. W. Bell, mgr.): Opened with The Wolf 11; good house; pleased. The Girls 17. W. R. McCormack, the past two years assistant manager, has resigned, in order to accept the managership of the Elks' Theatre at Parsons, Kan. Rex Bell will fill the vacancy.——VAUDOME (W. W. Bell, mgr.): Dark.

SALINA.—CONVENTION HALL (J. A. Kimball, mgr.): The Wolf 24. The Red Mill Oct. 22.——OPERA HOUSE (W. P. Pierce, mgr.): Al Wards in Widow Perkins 13; fair. Uncle Josh Jenkins 17.

INDEPENDENCE.—BELDORF THEATRE (Charles F. Doran, mgr.): This theatre opened with The Wolf 17.——ITEM: Mr. Doran was formerly correspondent for THE MIRROR.

LEAVENWORTH.—PEOPLE'S (Maurice Cunningham, mgr.): The Great John Ganton 12 proved most excellent; cast good; curtain calls numerous.

OTTAWA.—ROHRBAUGH (S. R. Hubbard, mgr.): The Wolf 9; gave excellent performance, to fair business. Human Hearts 15.

KENTUCKY.

MAYSVILLE. — WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.): The Climax 9, splendid performance; good house. The Final Settlement 11; disbanded here. The Twelfth Night 15.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): The Climax 10, 11; good business; good satisfaction; Miss Swinburne broke down in the midst of a scene, losing her voice entirely, and had to be replaced by understudy.

MAINE.

PORTLAND.—JEFFERSON (Julius Cahn, mgr.; M. J. Garrity, res. mgr.): Billy the Kid 13; Frank Dickson, John E. Mackin, Martha Davidson, Daisy d'Cuesta and good support, to satisfactory business and well received. William Lawrence in Uncle Dave Holcomb 14, 15; Thomas Meegan, Walter Hemmingway, Annie Inman, Corine Lehr, and Marie Scott in cast were well received. Sousa's Band 18; good matinee audience. The bandmaster still retains his popularity here and applause was liberal. The bookings for week end are A Girl of the Mountains 16 and A Stubborn Cinderella 17, 18, with fine advance sales.——KEITH'S (James E. Moore, res. mgr.): Keith's Stock co. in The Regeneration 13-18, and patrons were given an opportunity to study their favorite leading man, Sidney Toler, in roughhouse garb in the role of Owen Conway. Gertrude Bondhill as Marie Deering was well qualified for her role, while Emma Salvatore (Nellie, the girl of the gang), was vivacious. It was difficult to accept Tommy Reynolds as serious, after his big hit last week in Are You a Mason? Margaret Lawrence and the rest of co. were good.——ITEMS: Manager Cahn, of the Jefferson, is promising some good attractions for midseason and his efforts will be undoubtedly appreciated, and the prospects are that he will have the field of road attractions all to himself; the new theatre (near completion) will probably give vaudeville.—The local press is giving Sidney Toler credit for having planned the building of a $5,000 cottage over on the Cape, to be in readiness for next Summer.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): The Gay Matinee Girl 8, well pleased a fair sized audience; co. and performance very good. The Traveling Salesman 10, 11, presented by an excellent co. and performances were thoroughly enjoyed by three large audiences. Helen Grayce co. 13-18 with In the Palace of the King to large and pleased audience. Uncle Dave Holcomb 20. Stubborn Cinderella 21, 22. Girl of the Golden West 24. The Girl of the Mountains 25. Deadwood Dick's Last Shot 2-29. New Eight Bells 30-Oct. 1. David Copperfield 2. Paid in Full 4, 5. The Third Degree 7-9.

ROCKLAND.—FARWELL (Fred M. Eugley, mgr.): Billy the Kid 11; good houses; failed to please. Traveling Salesman 14. Yankee Doodle Detective 17. The Girl of the Golden West 23. Uncle Dave Holcomb 24. House of a Thousand Candles 28. Daniel Sully 29.

MARYLAND.

FREDERICK.—NEW CITY OPERA HOUSE (Pearce and Schock, mgrs.): Florence Gear in Fluffy Ruffles Aug. 30, pleased good business. Al. H. Wilson 6, delighted an appreciative audience. Hoff Bros. and Joe Burns in vaudeville, with moving pictures 7-11. Three Twins 14, best ever, to big business. The Eckharts, Billy Young, Young and Leslie, and Joe Coleman in vaudeville, with moving pictures 15-18.

ANNAPOLIS.—COLONIAL (W. A. Hollebaugh, mgr.): When His Wife's Away 14, fair performance and business. Devil's Auction 15, good performance and business. California Girls 18. The Climax 20. Louis James in Henry VIII. 25. Howe's Great London Shows 27.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (George S. Wiley, res. mgr.): Daniel Sully in The Matchmaker 9; good co., including George D. Davis, W. J. Nelson, and Elsie Cosgriff; well staged; pleased fair attendance. Burton L. King in Strongheart 10. Burton L. King in the leading role gave a very intelligent conception of the character. Fred Sheppard, Walter Connelly and Mae Beban gave good support. The co. was evenly balanced and gave satisfaction to fair attendance. David Copperfield 11 (matinee and night), with Franklin Pangborn as David Copperfield, Wald Scott as Uriah Heap and Eda Bothner as Little Em'ly, all of whom gave an excellent portrayal of the characters. The co. was fair, with scenic effects in keeping; fair attendance. The Girl of the Golden West 13, with Raymond L. Bond as Dick Johnson. Mr. Bond, who married a Fall River girl, was given a hearty reception on his appearance and gave a very excellent performance of the character. Edward J. Hayes as Jack Rance, and Myrtle Tannehill as The Girl, were very clever. A good co. Stage settings and effects were of exceptional merit; attendance good. Charcotte failed to appear 14. The World and a Woman 15. Enid Mayo in The Outcast Girl 16, 17. The Merry Widow 18. Louis Mann in The Man Who Stood Still 21. Paid in Full 22. Keegan's Pal 25. The Clansman 24. The White Squaw 25.——ITEMS: Manager Wiley has had a new imported red velvet carpet laid on the floor of the Academy and it adds much to the appearance of the theatre.—The opening of the theatres has infused new life around all of the leading hotels, as business has been very dull with them on account of the no license condition in the city.—Manager W. F. Mason has joined Brewster's Millions co.—Raymond L. Bond and wife were the guests of Mrs. Bond's family during their stay in town.

LOWELL. — OPERA HOUSE (Ralph A. Ward, mgr.): Quincy Adams Sawyer 4, to fair business. The Yankee Doodle Detective 6-8; small houses. Charcotte, hypnotist, 9; canceled. May Robson in The Rejuvenation of Aunt Mary 10; good business. A Stubborn Cinderella 11; fair houses matinee and evening. Sousa's Band matinee 13; small house. Daniel Sully in The Matchmaker 13; fair business. When the Harvest Days Are Over 15; good house. The Girl of the Golden West 16. The World and a Woman 17, 18. Deadwood Dick's Last Shot 20, 21. Louis Mann in The Man Who Stood Still 22. The Broken Idol 25.

PITTSFIELD.—EMPIRE (J. H. Teffetts, mgr.): Steely and Edwards, Straub Family, Earl D. Barber, Hal Davis in the Vital Question; Buster Brown, Lillian Ashley, and Lane and O'Donnell are pleasing the business 13-18.——ITEM: Manager Teffetts made many changes since the house was closed during the heated term, and the Empire ranks with the best houses in the State.——COLONIAL (James

NEW YORK THEATRES. NEW YORK THEATRES.

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New Costumes, New Scenery, New Niftiness.
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In a New Comedy with Music.
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FOR TWO WEEKS ONLY
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THE BLUE MOUSE

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THE LOVE CURE
A MUSICAL ROMANCE OF STAGELAND
By OLIVER HERFORD
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GAIETY Theatre, 46th St. and B'way. Evgs. 8:30. Matinee Saturday 2:30
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JOSEPH BROOKS presents
LILLIAN RUSSELL
in a Comedy by EDMUND DAY.
THE WIDOW'S MIGHT

THE BELASCO STUYVESANT Theatre, West 44th St. near Broadway. Eves. 8:10. Matinees Thur. & Sat. at 2:15.
DAVID BELASCO presents
FRANCES STARR
in EUGENE WALTER'S GREAT PLAY
THE EASIEST WAY

BELASCO Theatre. West 42d St. Eves. 8:15. Mats. Wed. & Sat. 2:15.
DAVID BELASCO presents
Is Matrimony a Failure?
By Leo Ditrichstein, adapted from "Die Thorin Frau," Blumenthal & Kadelburg's
Suppose you were to wake up some morning to discover that your wife wasn't really your wife at all,
What would you do?

HACKETT Theatre. West 42d Street. Evgs. 8:15
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HENRY B. HARRIS presents
the Brilliant Comedienne,
ELSIE FERGUSON
in the Season's Sweetest Play,
Such a Little Queen
By CHANNING POLLOCK

BIJOU THEATRE, Broadway and 30th St. Evgs. 8:15. Wednesday Mat. 50c. to $1.50. Sat. Mat. 2:15.
1st Night, Wednesday, Sept. 22
WM. A. BRADY and JOS. R. GRISMER Produce
A NEW AMERICAN COMEDY
Entitled
THE INTRUDER
By THOMAS BUCHANAN, author of "A WOMAN'S WAY."

P. Sullivan, mgr.): Quincy Adams Sawyer 14 pleased fair business. The Candy Shop 16; S. R. O.; enthusiastic audience. The Red Lady (local) 17, 18; large advance sale.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): The Third Degree 9-11 pleased large audiences. David Copperfield 13; poor business. The World and a Woman 14. The Merry Widow 16. Charcotte (hypnotist) 17 canceled. Ketchell-Papke fight pictures 17. Enid Mayo in The Girl Outcast 18. Louis Mann in The Man Who Stood Still 20. Paid in Full 21. The Clansman 23. Billy the Kid 24.

LAWRENCE.—OPERA HOUSE (John R. Oldfield, res. mgr.): A Girl of the Mountains 9; small house. Charcotte 10; canceled. May Robson in The Rejuvenation of Aunt Mary 11; excellent, to light house. Moving pictures 12; good business. Eight Bells 13, 14; good houses. Miss Petticoats 15; poor business. Deadwood Dick's Last Shot 16-18. The Third Degree 20-22. David Copperfield 23. The Traveling Salesman 27. The Girl of the Golden West 28.

BROCKTON.—CITY (W. B. Cross, mgr.): Strongheart 9, with Burton L. King in the little role, supported by a good co., pleased good house. Miss Petticoats 10; good co.; fair house. Sousa and his Band 11; fine entertainment; good house. David Copperfield 14 pleased fair house. The Clansman 21. The White Squaw 22. A Broken Idol 23. Paid in Full 24. Billy the Kid 25. Rejuvenation of Aunt Mary 27.

NORTHAMPTON.—ACADEMY (B. L. Potter, mgr.): The White Squaw 18. The World and a Woman 20. Robin Hood 24. The Clansman 29. The Village Parson Oct. 2.

ROCKLAND.—OPERA HOUSE (John J. Bowler, mgr.): A Girl of the Mountains 7; good co. The Gage Stock co. 13-19; playing to capacity. The Traveling Salesman 24.

MICHIGAN.

LANSING.—BAIRD'S (F. J. Williams, mgr.): Faust 10 to a very good house and good business. Bailey and Austin appeared in Top o' the World 11 and won the large house from the start. Paid in Full 13 with Harry English as Joseph Brooks, Rose Braham as Emma Brooks and Frank Kilday as Captain Williams, three very clever people, who drew four and five curtain calls every act. Frank Lanning did himself credit in the part of James Smith. Good house and fine business. The Great Divide 14, with Edwin Mordant in the part of Stephen Ghent, who did the piece credit, drawing a good house and a number of curtain calls. Virginia Berry, in the part of Polly Jordan and Mabel Brownell as Ruth made up one of the strongest cos. here this season.

ESCANABA.—P. M. PETERSON'S OPERA HOUSE: W. B. Patton in The Blockhead 7 pleased fair house; co. very good. Wyoming 9 pleased fair business. Vanda Enos and her girls (musical) 12 pleased light business. Minister's Daughter 15. Royal Chef 20. Porter J. White's Faust 21.——MAJESTIC (Ben Salinsky, mgr.): The Maud Henderson Stock co. 12-18 are pleasing capacity. The Jordan Dramatic co. for three weeks, beginning 20.

COLDWATER.—TIBBITS (John T. Jackson, mgr.): Henry Miller's co. presented The Great Divide to a large and enthusiastic audience 11. Myrtle Hebard in Frivolous Bonnie proved a pleasing musical offering 14. Wagenhals and Kemper send Paid in Full 22. Martin and Emery present Richard Wagner's festival drama, Parsifal, 27. Rose Melville in Sis Hopkins is booked 30. Hyde's Theatre Party is due Oct. 4.

PORT HURON.—MAJESTIC (Samuel Hartwell, mgr.): As Told in the Hills 11; good, to fair business. Primrose Minstrels 13 pleased small house. Paid in Full 15; good co. and business. Forty-five Minutes from Broadway 17. The Girl That's All the Candy 20. The Cow Puncher 25.

IRON MOUNTAIN.—OPERA HOUSE (A. J. Rundle, mgr.): Heinie Schlitz, from Fatherland 7, pleased fair house. Molly Bawn 9; good, to satisfied audience. Ole Olsen 11. Ben Hendricks pleased. The Minister's Daughter 14. Hortense Neilson in A Doll's House 17. Dougherty Stock co. 20-25. Faust 29.

ANN ARBOR.—WHITNEY (A. C. Abbot, mgr.): Tempest and Sunshine 9 pleased fair house. The Great Divide 10; good co. to good business. Paid in Full 11; well received; good house. George Primrose Minstrels 20. Just Out of College 23. W. B. Patton in The Blockhead 24.

KALAMAZOO.—FULLER (H. W. Crull, mgr.): George Sidney in The Joy Rider 15 pleased fair sized audience. The Great Divide 16. The Girl from U. S. A. 18. A Stubborn Cinderella 20.——ACADEMY OF MUSIC (B. A. Bush, mgr.): Eddie Foy in Mr. Hamlet of Broadway 17.

ADRIAN.—CROSWELL (C. D. Hardy, mgr.): The Great Divide, with good co., 9, to large business and gave good satisfaction. Paid in Full 10; good co. and fine satisfaction to fair business. Just Out of College 17 and North Brothers' Comedians 20-25.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. P. Jordan, mgr.): Three Weeks 11 failed to appear. The Parisian Model 13; good co. and business. The Blockhead 15. A Knight for a Day 17. Hortense Neilson in A Doll's House 22. The Great Divide 28.

JACKSON.—ATHENEUM (H. J. Porter, mgr.): Bunco, in Arizona 8; fair; good business. The Top o' th' World 10; excellent co.; good business. Girl from U. S. A. 11 played to small house. The Great Divide 15. The Girl that's All the Candy 16. Primrose Minstrels 18.

ALPENA.—TEMPLE (W. B. Roberson, mgr.): Porter J. White's production of Faust 13; play and co. good, to fair house. A Knight for a Day 14; the best musical production ever here, and Hilda Thomas in the leading role made a big hit to big house.

CALUMET.—THEATRE (J. D. Cuddihy, mgr.): W. B. Patton in The Block Head 11, to excellent business; pleased. Burton Nixon and co. 13; presented Molly Bawn. The Parisian Model 15.

BIG RAPIDS.—COLONIAL (Bartlett Doe, mgr.): The Courtney Morgan Stock co. 6-11 in repertoire; good co. and attractions. The Cow Puncher 14, fair to light business. The Girl from U. S. A. 20.

JACKSON.—ATHENEUM (H. J. Porter, mgr.): Imperial Stock co. Aug. 30-5, to good houses. Bunco in Arizona 8. The Top o' th' World 10. Girl from U. S. A. 11.

DOWAGIAC.—BECKWITH MEMORIAL (R. J. Welsh, mgr.): The Minister's Daughters 10 gave satisfaction. George Primrose Minstrels 24.

HANCOCK.—KERREDGE (Ray Kerredge, mgr.): The Blockhead 13 to good house. The Parisian Model 16.

MINNESOTA.

FARIBAULT.—OPERA HOUSE (Kaiser and Dibble, mgrs.): The Wyoming Girl 7 pleased fair business. H. E. Pierce co. presented In Wyoming 10; good co.; pleased light business. Congo King 15.

ROCHESTER.—METROPOLITAN (L. R. Leder, mgr.): In Wyoming 8, to good house; co. good. Tempest and Sunshine 15. The Fighting Parson 21. William Owen co. 25. Grace Hayward co. 27-Oct. 2.

ST. PETER.—THEATRE (Ludeke Brothers, mgrs.): Two Merry Tramps Aug. 31; fair co. and business. Eric Erickson 7 pleased good business. In Wyoming 11; light co. to poor business. William Owen 17, 18.

ALBERT LEA.—BROADWAY (F. H. Mallery, mgr.): Hans Hanson 12; poor co.; fair business. The Blind Organist 21. In Wyoming 23.

MISSISSIPPI.

NATCHEZ.—BAKER GRAND (Sam J. Myers, mgr.): Opened 20, with Max Figman in The Old Curiosity Shop. The Soul Kiss 25.——ITEM: Manager Myers and his bride have returned from their honeymoon.

MISSOURI.

ST. JOSEPH.—TOOTLE (C. U. Philley, mgr.): The Wolf 6 pleased good business. The Blue Mouse 8, 9; excellent co.; business good. Elsa Ryan, Wilton Taylor, and O. D. McIntyre scored personal hits. The William Grew Stock co. was transferred from the Airdome to Tootle 10-12 and delighted splendid business with presentation of Raffles. Next will be St. Elmo. George Fawcett in The Great John Ganton 13, 14.——LYCEUM (C. U. Philley, mgr.): Granstark 5-8; well staged and presented by good co. Edna Von Luke very pleasing as the Princess. Washington Society Girls 9-11; pretty chorus and handsome costumes; business good. Human Hearts 12, 13. The Blind Organist 14, 15. Broadway Gaiety Girls 16-18.——AUDITORIUM: Grand opera and Liberati's Band 18.

HANNIBAL.—PARK (J. B. Price, mgr.): Eli and Jane 6 pleased fair house. Dreamland 10; good co.; good business. Tempest and Sunshine 11 pleased good audiences matinee and night. The Golden Girl 15. Allen Musical Comedy co. 16-18. The Married Widow 21. Meadow Brook Pond 23. Girl from the U. S. A. 25. The Man of the Hour 29.

KIRKSVILLE.—HARRINGTON (Herbert S. Swaney, mgr.): For Mother's Sake 6 pleased good house. The Woods Sisters were very clever. Eli and Jane (Harry Green, mgr.) 8; excellent attraction to poor house on account of rain. Tempest and Sunshine 14. The Blue Mouse 21.

MOBERLY.—HALLORAN'S (P. Halloran, mgr.): The Golden Girl 10. Allen Comedy co. 20-22. Girl from U. S. A. 25. Man of the Hour 29.

MEXICO.—GRAND OPERA HOUSE (A. R. Waterman, mgr.): Granstark 11; good co. and fair business. Fraser's Highlander Band 17. The Blue Mouse 21. Man of the Hour 27.

BUTLER.—OPERA HOUSE (J. A. Trimble, mgr.): Jesse James 2. Edwin Horne Players 13-18.

MONTANA.

BUTTE.—BROADWAY (James K. Heslet, mgr.): The Cat and the Fiddle 11, 12. Three Twins 14, 15. Papke-Ketchell fight pictures 16, 17. Polly of the Circus 18, 19. Sunny Side of Broadway 21. Shepherd King 29-Oct. 2. Chauncey Olcott 3, 4. In Old Kentucky 5, 6. Paid in Full 8, 9. John E. Young in Lo 10, 11.——FAMILY (G. N. Crawford, mgr.): Harry Cornell Stock co. 12-18 in Mr. Cornell's version of The Life of Dora Thorne. Nettie, the Newspaper Girl 18-25.

MISSOULA.—HARNOIS (C. A. Harnois, mgr.): The Hart Amusement co. 9-11 to good houses. Raengerfest 13 (local). Ketchel-Papke pictures 14. The Cat and the Fiddle 15. Polly of the Circus 16. Three Twins 17.

NEBRASKA.

LINCOLN.—OLIVER (F. G. Zehrung, mgr.): Grace Hayward Stock co. in repertoire 6-11 pleased capacity. Honeymoon Trail 15, 16. The Great John Ganton 17, 18.——LYRIC (L. M. Gorman, mgr.): The Masqueraders 6-11 proved excellent to capacity. In Missouri 13-18.

NORFOLK.—AUDITORIUM (M. W. Jencks, mgr.): The Man on the Box 9 to fair audience; pleased. The Sunny Side of Broadway 11; excellent co. to fair house. The Third Degree 14. Edmund Carroll Stock co. 20-25.

FREMONT.—LARSON (Breed and Phelps, mgrs.): Kempton Comedy co. to fair business 6-10. The Third Degree 13; excellent co. Emma Bolton Stock co. 20. House of a Thousand Candles 30.

NEW HAMPSHIRE.

PORTSMOUTH.—THEATRE (F. W. Hartford, mgr.): The Yankee Doodle Detective pleased fair house 9. Sousa's Band drew fairly and pleased immensely matinee 14. The Traveling Salesman 18. The Match Maker 20. The Girl of the Golden West 21. Eight Bells 22. Deadwood Dick 23.

DOVER.—OPERA HOUSE (Charles M. Corson, mgr.): Sherman's moving pictures pleased good business 11. Sousa's Band 14 delighted good audience. Sherman's moving pictures 19. The Traveling Salesman 20. Stubborn Cinderella 25.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): Sunny South 15 pleased large audience.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (Mont. Moses, mgr.): William A. Brady and Joseph Grismer presented their new play, The Intruder, 10. It is a comedy of American life in three acts, by Thompson Buchanan, and deals in a novel manner with the divorce question. Frances Ring as the Second Wife, the Intruder, has an excellent part, to which she does full justice. Adelaide Nagola as the daughter, was very fine. Scott Cooper has a good character part as Thomas P Hendrix, and Cyril Scott as Jack, his son, also has a good part. The remainder of the cast consisted of Robert T. Haines, Maud Turner Gordon, Charles Hamilton, Margaret Kenmare, Grace Goodall, and Lizzie Good. The house was fair and very much pleased with the performance. Joe Webber's Travesty co. presented The Merry Widow and the Devil 11, to a large audience. The performance was very satisfactory. Brewster's Millions was given 13, to capacity house. Performance, as usual, was very good. The Smart Set 14, with S. H. Dudley as star, presented His Honor, the Barber, to S. R. O. Cohan and Harris Comedians appeared 15 in George Cohan's The American Idea, delighting a large audience. Trixie Friganza, as Mrs. William Waxtapper, was better than ever. Bernard Daly 20. Arizona 25.——ITEMS: A number of prominent people were present at the performance of The Intruder, among whom were Blanche Ring and her mother, Thompson Buchanan, William A. Brady and Joseph Grismer.—Fred J. Fisher has accepted an engagement with the Shuberts and will leave town in a few days to take up his new duties.—Thomas Waldron, the dramatic writer for the Sunday "Advertiser," left last week for an extended tour of Europe. A. C. D. WILSON.

BURLINGTON.—AUDITORIUM (Charles M. Lanning, mgr.): With the opening of the season 11 occurred the first local presentation of The Climax, which immediately won approval. A co. of even strength, admirably cast, interpreted the different roles, which included Clyde Benson, Raphael Newman, Robert S. Tabor, and Florence Weber. The play was appropriately mounted. The Smart Set 15. Paid in Full (Atlantic) 16.——ITEMS: A large audience greeted Governor Glenn, of North Carolina, at the Auditorium 10, who came here in the interest of local option issues.—Warren Izard, for the last two seasons with the Orpheum Stock co., playing at the Chestnut Street Theatre, Philadelphia, now engaged in government survey work, is stopping at the Auditorium Hotel, the guest of his sister, Mrs. Charles M. Lanning.—Nellie McHenry will not be seen at the Auditorium in M'liss, having canceled her one-night booking.—George Storey, late soloist at the Auditorium, was in town 10 greeting friends.—During the action of the second act of The Climax, for reasons unknown, disorder arose among those occupying seats on the upper floors. Robert S. Taber, who was seen in the role of John Raymond, the doctor, on the impulse of the moment stepped in the midst of his lines and shouted, "Will you please keep quiet up there; this is serious work." Quiet was finally restored and the play went on without further interruption. J. WILL BURR.

ATLANTIC CITY.—NIXON'S APOLLO (Fred E. Moore, mgr.): Grace George in A Woman's Way 9-11; excellent co., pleasing packed houses. Margaret Anglin in The Awakening of Helena Richie 13-15; a thoroughly good performance and strong co.; played to good business. Robert Mantell 16-18 in Macbeth, King Lear, Romeo and Juliet and The Merchant of Venice. William Collier in The Patriot 23-25. Moving pictures and concert every Sunday evening.——SAVOY (Harry E. Brown, mgr.): Blanche Ring in her new musical play, The Yankee Girl, 23-25.

PATERSON.—LYCEUM (F. J. Gilbert, mgr.): Presented Mrs. Wiggs of the Cabbage Patch 9-11 to good sized and delighted audiences. Schooldays 13-18 crowded the house at each performance and proved a pleasing offering. Herman Timberg in the leading part was very clever and was accorded a hearty welcome. The Sporting Deacon 21, 22.——OPERA HOUSE (John J. Goetchius, mgr.): Drew fair houses 10, 11 with Polly of the Circus; co. capable. Corse Payton's Stock co. 13-18 fared well and satisfied with Men and Women, Hearts Adame, For Old Time Sake, Crisis, and The Climbers.

RED BANK.—LYCEUM (Fred Frick, mgr.): The Holy City 10 to fair business; fine performance. Pauline Hartee making a hit in the part of Salome. Robert Mantell in Romeo and Juliet 14 to S. R. O., well pleased audience; Mr. Mantell and Marie Booth Russell excellent; Mr. George Stillwell, of this place, done finely as Paris. The Thief 18. The Little Minister 22. Louis James in Henry VIII. 24. The Virginian 25.

BAYONNE.—OPERA HOUSE (William A. Miller, res. mgr.): George Cohan's musical frivolity, The American Idea, opened 11 with Trixie Friganza as the leading spirit. It was an elaborate production, finely costumed and mounted, and was warmly welcomed by large audiences. Queen of the Outlaw's Camp 16-18. The Final Settlement 20-22.

BRIDGETON.—CRITERION (Ed B. Moore, mgr.): The Climax 14; was well received by good sized audience; co. excellent. Robert Mantell in Merchant of Venice 15; charmed a large and appreciative audience. Motion pictures 16-18. Joseph Conyers in Our New Minister 21.

NEW YORK.

ROCHESTER.—LYCEUM (M. E. Wolff, mgr.): Madame X. 13-15. Henry W. Savage's latest importation had its American premiere 13. It is the story of an erring wife cast aside by her husband, after which she sinks to the gutter. Twenty years later a rascally paramour is killed by her for threatening to blackmail her husband. It is not love for her husband that causes her to commit the crime, but the desire to spare her son the degradation. She wraps herself in a mantle of mystery, refuses to offer any defence or answer any questions. At the trial her own son is assigned to defend her; her husband, now a prominent jurist, is an honored visitor in the court. The son makes an impassioned plea for the woman, known as Madame X, because she has refused to divulge her name or anything about herself. It is during the trial that the son and father learn the identity of the woman, but soon after clasping the son in her arms she expires. Cast of characters: Madame Varenne, Lenore Halstead; Rose, housekeeper for Floriot, Christine Blessing; Lucian Floriot, Robert Drouet; Dr. Chennel, L. Rogers Lytton; Jacqueline, Floriot's wife, Dorothy Donnelly; Noel, R. Paton Gibbs; Laroque, James E. Wilson; Victor, H. C. Bradley; Parisard, W. H. Denny; Mertval, George H. Timmons; Marie Mary Mallon; Helene, Cecil Kern; Raymond Floriot, William Elliott; Clerk of Court, Frank Wright; President of the Court, George O. Morris; Fontaine, B. S. Higins; Valmorin, John McKee; an usher, Walter F. Tuley, and Foreman of the Jury, Floyd K. Brown. The Golden Butterfly 16-18. Little Nemo 20-25.——NATIONAL (H. Hurtig, mgr.): The Blue Mouse 13-18. Rochester gave evidence of appreciation of the new policy of the National Theatre last night by turning out a capacity audience for the local premiere of The Blue Mouse, the first of the Shubert attractions scheduled for presentation at the old home melodrama. One is willing to keep his eye most of the time on Mabel Barrison in the role of the Blue Mouse, Paulette Devine. Miss Barrison has the support of a capital cast, including Harry Conor in the role of the railroad magnate, who is the fly to the leading lady's soldier; Zelda Sears, as his wife; Jamison Lee Finney, cast as the aspiring young man; Jessica Worth, who plays the wife of the aspirant, and Riley Chamberlain, as her stage father-in-law. Havana 20-25.——BAKER (D. M. Caufman, mgr.): Bert Lytell co. The Pit 13-18. The Bert Lytell co. has perhaps undertaken no other play since it began its offerings in Rochester which required so much personnel, but the initial performance of the strenuous stage story denoted that its ability had not been over-estimated in the undertaking. In the leading role Mr. Lytell lends a portrayal that is a masterpiece. So realistic is the frenzy of the battle he portrays that, when the crash comes, leaving him exhausted and ruined, those who looked on have an inclination to feel in their pocket in order to see if their change is still there. Miss Adair as Laura Dearborn is called upon to lend her support in a strong role. The strong emotional scene in the second act is rendered by Miss Adair in a manner that reflects more than ordinary credit for sincerity and force. To place appreciation where it is due it would be necessary to include the entire cast. The conscientious and adequate interpretation the famous play is receiving through them assures them a pleasing and profitable week. Zaza 20-25.——CORINTHIAN (C. S. Coleman, mgr.): The Hastings co. 13-18. A good, clean burlesque, with new and up-to-date scenic and electrical effects. Chorus work and individual singing is a feature of the production. Viola Sheldon sings several selections in an enterprising manner, and her support throughout is excellent. The olio is made up of several good vaudeville numbers. Schanzon and Corey present their unique illustrated song act, and Harvey and Curtis entertain with their dancing. A feature is an original postal card scene, in which members of the chorus represent souvenir cards from different cities. ED. G. ZIMMER.

ELMIRA.—LYCEUM (Lee Norton, bus. mgr.): The Girl from Rector's 10; large house. Don't Tell My Wife 14; small house; ordinary performance. Adaline Fildes in Dolly Varden 17. King's East Lynne 18. Norman Hackett in Beau Brummel 20. Texas 23.——HORICK'S (Herbert Salinger, mgr.): The Manhattan Opera co. in Patience closed a highly successful opera season at this house 11.——ITEMS: Of the Manhattan Opera co., which closed at Horick's 11, Tom Richards joins the Harlan Amusement co. in Robin Hood. Arthur Wesley takes a leading comedy role in one of the Merry Widow cos., Rene Dietrich and Horace Wright go into vaudeville, Hattye Fox joins Marie Cahill, and Andrew Springer becomes the musical director of the Newlyweds and Their Baby. Manager Herbert Salinger has gone to Chicago, where he will rest for a few weeks before accepting one of the several offers he has under consideration. —Julian Anhalt, of this city, has joined Norman Hackett as business-manager, representing Jules Murry.—Harry W. Collins has been engaged for the role of Mr. Micawber in R. C. White David Copperfield co. J. MAXWELL BEERS.

ALBANY.—HARMANUS BLEECKER HALL (J. Gilbert Gordon, res. mgr.): The Wolf attracted large audiences 9-11; the interpreting co. were up to all requirements. William Faversham opened his season here 13, 14, in his last season's success, The World and His Wife. The performance was one of the most finished seen here in some time. The artistic work of the star was roundly applauded by the large audiences and numerous curtain calls followed each act. His associates, as last season, included Julie Opp, Olive Oliver, H. Cooper Cliffe, Merton Selton, Lionel Belmore, and Harry Redding, all of whom met with just recognition. The Only Law 23-25.——ITEMS: William Faversham announces that on account of the commodious stage of Harmanus Bleecker Hall, he has booked his elaborate production of Herod for its premiere performance on that stage Oct. 21.—Townsend Walsh, manager for Otis Skinner, a well-known and popular former Albany newspaper man, has been in town for a few days; his star opens the season Oct. 10 in Rochester, N. Y., appearing in his new play, Your Humble Servant. GEORGE W. HERRICK.

SYRACUSE.—WIETING (John L. Kerr, mgr.): Norman Hackett in Beau Brummell, to fair sized house 11. Little Nemo drew well 13-18. Grace George 24, 25.——BASTABLE (S. Bastable, mgr.): The Right of Way was well presented to good business 9-11. Hallett Thompson and P. Aug. Anderson were promi-

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sent. Just Out of College amused good sized audiences 13-15. The Creole Slave's Revenge 16-18. The Only Law 20, 21. East Lynne 22. The Final Settlement 23-25.——ITEMS: W. J. McCarthy, of the Candy Shop co., spent a few hours here en route 15.—Frederick H. Wilson, the impersonator, who gives Damon and Pythias under the auspices of K. of P. lodges, is spending two weeks at his home here.

E. A. BRIDGMAN.

ROME.—LYRIC (Edward J. Gatley, mgr.): Fay Wallace held the boards Aug. 27 in Polly of the Circus, and gave a most excellent performance, to fair sized house. George Sidney in Busy Izzy 1 pleased fair attendance. The Man from Home 3; excellent, but the audience was not as large as play deserved. Commencement Days, with Frederick V. Bowers and Jane Corcoran in cast, 4, to small but appreciative audience. Margaret Mayo, the author, and her husband, Edgar Selwyn, also John Corts, the proprietor, were present at the two performances. Arnold Baldwin co. 6-11; drew fair attendance, considering the many outside attractions during the week in connection with the County Fair and Romohawk Carnival. Don't Tell My Wife 13; poor, to small house.——ITEMS: Grace Van Studdiford in the Golden Butterfly, who was booked here for 14, was obliged to cancel her engagement on account of laryngitis. The Honeymooners 15. The Woman Pays 17.——IDLE HOUR (J. E. Burns, mgr.): Hogg and co. 9-11. Douglass and Douglass and Eddie Halsen 13-15. Pictures and songs by Miss Malay. Business good. Rome witnessed the most spectacular entertainment in its history when the Romohawks presented their first annual carnival 7-9 in connection with the County Fair. Governor Hughes, Hon. Charles S. Millington, and Dr. Mary Walker were the speakers at the fair; the Kudara Troupe of Japanese furnished numerous and varied entertainments, and the Ilion Typewriter Band of thirty-five pieces, with Jessie Christman, soprano soloist, furnished continuous music. The Mystic Krewe, of Syracuse, and the famous Ka-noo-no Band acted as escort to Governor Hughes. The city was extensively decorated and illuminated, and the Romohawk's Carnival was a decided success.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattraw, mgr.): The Myrkle-Harder co. 6-11 pleased S. R. O. at each performance. Fine vaudeville features presented by the Gay Sisters, the Three Bedells, Frank Christie and Amelia Baird, Bruce Morgan, and Emma Myrkle. Plays presented: One Girl in a Thousand, The Burglar and the Lady, The Girl Out Yonder, The Missouri Girl, A Child of the Regiment, That Gal o' Howard's, and The Shoemaker. Forty-five Minutes from Broadway 13; excellent, to capacity business. Elisabeth Drew is leading role exceptionally good. The House of a Thousand Candles 14; fair, to very good business. Don't Tell My Wife 15.——ITEMS: Manager Mattraw has had two new steel billboards placed at the entrance of the theatre. ——The Elks will hold their first social session of the year Oct. 3.—The Pirates of Pensance will be presented by local talent at the City Opera House, under the direction of Professor Fred Seymour, in November.—Bruce K. Walmsley, of this city, leaves next week for New York and will appear in The Gay Hussars.

OSWEGO.—RICHARDSON (Frank E. Foster, mgr.): Forty-five Minutes from Broadway 11 pleased good business. Partello Stock co. 13-18 opened to record business, house packed from pit to dome; members of the co. all good. Plays produced as follows: The College Girl, Gilded Fool, On Parole, The Regeneration, The Idiot, Camille, The Devil, Honor Bound, Those Middletone Girls. Vaudeville features by Prescott, Johnson and Alvin.——ITEMS: Marvin Savage, who has been the pianist at the Richardson during the Summer season, left for New York 18. Mr. Savage is a first-class musician and has made many friends during his stay in Oswego, who, with the patrons of the Richardson, will miss him greatly. He is preparing a musical act and will enter vaudeville shortly, doing a pianologue and solo saxaphone act.—C. A. Paige, advance for the Partello Stock co., has been in town. Mr. Paige is a live agent, for the town is covered like the dew with Partello paper.

BINGHAMTON.—STONE OPERA HOUSE (J. F. E. Clark, mgr.): The Partello co. 6-11 in The Traveling Man, A Jealous Wife, Shadowed Lives, The Girl from Eagle Ranch, For His Sister's Honor, The College Girl, The Hired Boy pleased large houses. The Myrkle-Harder co. began its engagement 13 to packed business. ——ARMORY (E. M. Hart, general manager): Don't Tell My Wife 9 had fair business. Norman Hackett, supported by excellent co., in Beau Brummell 11, was enthusiastically received by good house. Mr. Hackett, always a favorite here, after numerous curtain calls, thanked the audience for their appreciation of his efforts. East Lynne 13 attracted good sized audience. The Candy Shop 14 drew overflowing house to excellent satisfaction. William Rock, Maud Fulton, and Frank Lalor scored heavily. Anna Yeamans was warmly received. Dolly Varden 16. A Matinee Idol 18.

TROY.—RAND'S OPERA HOUSE (H. T. Thompson, res. mgr.): Kirk Brown Stock co. 13-18, delighted full houses; co. good. Plays: The Wife, Brown of Harvard, Under the Red Robe, Monte Cristo, The Merchant of Venice, Othello, and the Man Who Dared. Grace George 22. Minnie Victorson 25.——LYCEUM THEATRE: The second production of the Mortimer Snow Stock co. 13-18 is The Devil, and drew full houses. The co. is good and giving satisfaction. St. Elmo 20-27.

AUBURN.—NEW JEFFERSON (J. O. Brooks, mgr.): Forty-Five Minutes from Broadway 14; fair business. Dolly Varden 18; good business. Norman Hackett 20.——BURTIS AUDITORIUM (J. N. Ross, mgr.): Havana 17; excellent business.——BURTIS OPERA HOUSE (Joseph Wallace, mgr.): Harcourt Comedy co. 13-18 to continued good business. Plays produced: North Carolina Folks, The Jewel, Little Detective, East Lynne, Kathleen Mavourneen, and Jesse James. Same co. 20-25.

NEWARK.—SHERMAN (S. F. Sherman, mgr.): The Maher Stock co. 13 to a capacity house in Thorns and Orange Blossoms. Saved from the Sea 14. The Village Vagrant 15. Clifton Mallory in David Garrick 22. Wilson's moving pictures on all dark nights.——ITEM: Business industries very good. All factories running full time.

HORNELL.—SHATTUCK OPERA HOUSE (Chas. S. Smith, mgr.): Clara Turner Stock co. 13-18. Plays: The Beggar and the Millionaire, A Thief in the House, A Modern Lady Godiva, The Richest Girl in Town, Mary, Miss Jane and Her Teddy Bears, Zelna of the Circus, and A Merry Widow's Romance. Dolly Varden 22. Norman Hackett in Beau Brummell 24. Polly of the Circus 27.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Kirk Brown co. 6-11 with The Merchant of Venice, Othello, The Man Who Dared to good business. Moving pictures and vaudeville 13-16 to good business; pleasing performances. Isle of Spice 17. Moving pictures 20, 22, 23, 25. The Thief 21. Bernard Daly 24.

BATAVIA.—DELLINGER (William Haits, mgr.): The House of a Thousand Candles 9; very good co. and business. The Moonshiner's Daughter 11 pleased good business. Ma's New Husband 15. Polly of the Circus 23. Along the Kenebec 24, 25. A Pair of Country Kids 29.

GLOVERSVILLE.—DARLING (Will E. Gaut, mgr.): Moving pictures and illustrated songs will be presented every evening, except when one night attractions are given. The Woman Pays 20. Louis Bachelor and Tina Lerner 23. Arnold Baldwin Rep. co. 27-Oct. 2 (except 1). Three Twins 1. Graustark 5.

CORNING.—OPERA HOUSE (Ernest J. Lynch, mgr.): Girl from Rector's 9; good house; pleased. Princess of Patches 11; small attendance. Partello Stock co. 13-18; good houses; pleased audiences. Dolly Varden 21. Ma's New Husband 24. Polly of the Circus 25.

OWEGO.—TIOGA (John A. Laue, mgr.): Norman Hackett as Beau Brummel 9; finished performance. Human Hearts 14; poor house; fair performance. The Woman Pays 15; good co., fair house. East Lynne 16. Texas 21. Polly of the Circus 22.

POUGHKEEPSIE.—COLLINGWOOD: Charles K. Champlin Stock co. 6-11; played to good business all week. Plays: The Powers That Be, The Charity Ball, The Royal Mounted, An Old Sweetheart of Mine, The Ups and Downs of Life, The Honeymooners 13; fair; good house. The Isle of Spice 18. Kirk Brown Dramatic co. 20-25.

GLENS FALLS.—EMPIRE (J. E. Holden, mgr.): When the Harvest Days Are Over 9 canceled. Dolly Varden 10; good business; fair co. The Honeymooners 14; good business and co. For Her Children's Sake 20. Howe's pictures 23. Woman Pays 24. Robin Hood 27. Three Twins 30.

NIAGARA FALLS.—INTERNATIONAL (Harris Lumberg, mgr.): Ma's New Husband 4; very enjoyable to light business. The Prince Chap 14 enjoyed by a small house (hot weather). Forty-five Minutes from Broadway 15. Just Out of College 16. Human Hearts 18.

LOWVILLE.—OPERA HOUSE (W. H. Egleton, mgr.): The House of a Thousand Candles 13; good co. and house. The Honeymooners 17. Moving pictures 18. The County Sheriff 22.

GENEVA.—SMITH (F. K. Hardison, mgr.): Human Hearts 10 to light house. The Woman Pays 11; good, to fair business. Havana 16. Norman Hackett in Beau Brummell 21. Polly of the Circus 24. Partello Stock co. 27-Oct. 2.

PLATTSBURG.—THEATRE (M. H. Farrell, mgr.): The House of a Thousand Candles 10; very good co.; pleased full house. Lyman Howe's moving pictures 24; Graustark, 28; The Three Twins, Oct. 12.

WELLSVILLE.—BALDWIN'S (Interstate Amusement Co., lessees and mgrs.): Don't Tell My Wife 13. Girls Will Be Girls 20. Sousa Band 25.

JAMESTOWN.—THEATRE (J. J. Waters, mgr.): Married for Money 10; good business and performance. The Prince Chap 16. The World and a Woman 17. Don't Tell My Wife 18.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, mgr.): The House of a Thousand Candles 15; pleased fair house. The Honeymooners 18. Partello Stock co. 20-25.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): The Thief 22. Three Twins 29.

NORTH CAROLINA.

GREENSBORO.—OPERA HOUSE (H. H. Tate, mgr.): Al. G. Field's Greater Minstrels 11; excellent, to S. R. O.; best attraction of its kind ever here. The Girl from the Sunny South 18.

GOLDSBORO.—MESSENGER OPERA HOUSE (J. R. Higgins and Co., mgrs.): Williams' Stock co. 13. Thorns and Orange Blossoms 14. Why He Divorced Her 15. The Little Mother; fair co. and business.

ASHEVILLE.—GRAND OPERA HOUSE (J. D. Arnold, res. mgr.): Al. G. Field's Greater Minstrels 8; two performances; S. R. O. audiences much pleased.

NORTH DAKOTA.

BISMARCK.—BIJOU (E. H. L. Vesperman, mgr.): Gorton's Minstrels 11 pleased fair house.

GRAFTON.—OPERA HOUSE (H. L. Hausamen, mgr.): Way Out West 9 to light business; pleased.

OHIO.

URBANA.—CLIFFORD (Edward Clifford, mgr.): The McLean Stock, starring Nana Bryant, closed 12 to satisfactory business. The bills were Dad's Girl, Divorce Question, The Shepherd's Triumph, The Transgressor, North Carolina Folks, The Man from No Where, Rosar-Mason Stock 20-25. Mrs. Jackson, of Lafayette, Ind., is visiting her daughter, Miss Jackson, with the McLean Stock.—Mrs. Bryant, of Cincinnati, is visiting Nana Bryant, with the same co. WILLIAM H. McGOWN.

WARREN.—OPERA HOUSE (John J. Murray, mgr.): Murray and Mackey Repertoire co. 6-13 in Lena Rivers, S. R. O.; Why He Divorced Her, fair; The Irish Exile, good; The Two Orphans, full house; The Devil, capacity; The Girl from Arizona, S. R. O.; matinee, Beyond the Law.——ITEM: The Murray-Mackey Comedy co. is owned and managed by John J. Murray and Frank Mackey, both of this city, and the present lessees of the Opera House. This is the ninth season of Warren's own show.

FINDLAY.—MAJESTIC (L. J. Slevin, mgr.): Hyde Stock co. 13-18 in A Gilded Fool, Still Waters Run Deep, The Meddler, Chimmie Fadden, The Suburban Winner, and The Texan.——GILLETTE (William Larkins, res. mgr.): North Brothers Stock co. 13-18. Pacen Stock co. 27.——ITEM: L. H. Cunningham, manager of the Faurot at Lima, was here 13.

SPRINGFIELD.—FAIRBANKS (L. M. Boda, gen. mgr.; Harry A. Ketcham, bus.-mgr.): A Dry Town 13 needs revision before it will be a success, to fair business. The Man of the Hour 14; co. and play as satisfactory as before, to good patronage. Cohan and Harris Minstrels 24.——GRAND OPERA HOUSE (Vaughn Morrison, bus.-mgr.): The Maxwell-Hall Stock co. 6-11 in Shipwrecked, Her Great Secret, The Scout's Revenge to fair audiences. Latimore and Leigh Stock co. 20; satisfactory, to good houses. Plays: The Creole Girl and the Gambler, All the Comforts of Home, The Governor's Pardon, A Social Thief, Kentucky Feud. Monte Carlo Girls 24, 25.

AKRON.—COLONIAL (F. E. Johnson, res. mgr.): Mlle. Boros in The World and a Woman 9 pleased fairly good attendance. Florence Gear in Fluffy Ruffles 11; very clever cast; good business. Cohan and Harris Minstrels, with George Evans and one hundred honey boys, 16. Martin's U. T. C. 17.——GRAND (O. L. Elsler, mgr.): The Eye Witness 9-11; satisfactory co. and receipts. As the Sun Went Down 13-15; general results pleasing to both sides of the curtain. Cole and Johnson in The Red Moon 16-18. The Isle of Spice 20-22. The Cowboy and the Thief 23-25. The Pinkerton Girl 27-29. The Burglar 30, Oct. 1.

ZANESVILLE.—WELLER'S (Vincent Seavelle, mgr.): The Man of the Hour 11 pleased small house; business being curtailed on account of the warm weather. The Flower of the Ranch 13; good co. and business. The Cohan and Harris Minstrels 14 delighted overflow house. Under Southern Skies 18. Al. Wilson 24. The Prince Chap 25.

NORWALK.—GILGER (W. A. Roscoe, mgr.): The Chicago Stock co. 13-18 to one of the largest audiences in the history of the house; more than two hundred being unable to gain admission. Plays first three nights: Clothes, The Lost Trail, and A Soldier of Napoleon; good co. and elaborate wardrobe. The Nancy Boyer Stock co. 20-25.

HAMILTON.—SMITH'S (Tom A. Smith, mgr.): Ye Colonial Stock 5-11; good business. Plays presented: For Hearth and Home, Lena Rivers, A Woman's Honor, At Sunrise, A Woman's Power, and My Wife's Aunt. The Red Mill 12; good business; pleasing performance. La Porte Stock co. 13-18 in An Artist's Romance; big house.

LIMA.—FAUROT (L. H. Cunningham, mgr.): The Franklin Stock co. 13-18, drawing good houses. Cohan and Harris' Honey Boy Minstrels 21.——ITEM: The Ohio Male Chorus, which competed for and won first prize at the National Eisteddfold at Seattle, Wash., over Tacoma, Vancouver, St. Lake City and Portland, were given a banquet at Lima 14.

CANTON.—GRAND OPERA HOUSE (E. E. Rutter, mgr.): Primrose's Minstrels 8; fair business. Florence Gear in Fluffy Ruffles 10 delighted a fair house. Cohan and Harris Minstrels pleased good business 15. Under Southern Skies 16. Al. Martin's U. T. C. 18. Hills Associate Players 20-25.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. A. Bowers, mgr.): Flower of the Ranch 9 pleased topheavy house. Little Johnny Jones 14. Under Southern Skies 17. Esther Williams in As the Sun Went Down 20. Norman Hackett in Beau Brummell 29. Martin's U. T. C. Oct. 1. Isle of Spice 5.

SANDUSKY.—THEATRE (V. O. Woodward, mgr.): George Primrose's Minstrels 10 pleased a large audience. John A. Himmelein's Imperial Stock co. 13-18 to S. R. O. Lena Rivers, The Wall Street Detective, and Hello Bill were presented in a very creditable manner.

NEWARK.—AUDITORIUM (Will D. Harris, mgr.): Flower of the Ranch 11 to fair business; co. gave satisfaction. The Man of the Hour 13; good house. Little Johnny Jones 16. As the Sun Went Down 21. Under Southern Skies 23.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): Chicago Stock co. 6-11, presented Soldier of Napoleon, St. Elmo, Kathleen Mavourneen, Toll Gate Inn, Clothes, The Missourians, The Lost Trail to splendid business; giving entire satisfaction. Vaudeville and pictures 12-18.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): A Pair of Country Kids 13 to fair house; patrons well pleased. Hearth and Home 17. Monte Carlo Girls 22. Tempest and Sunshine 30.

NAPOLEON.—OPERA HOUSE (J. M. Riegel, mgr.): Franklin Stock co. 6-11 pleased capacity with The Ballet Dancer, Our New Girl, The Bachelor Housekeeper, Under the City Lights, The Sultan's Daughter.

ALLIANCE.—COLUMBIA (J. Stanley Smith, mgr.): The Murray and Mackey co. in Why He Divorced Her to packed house 13-18; splendid co. Married for Money 20. Prince Chap 21.

CAMBRIDGE.—COLONIAL (Hammond Brothers, mgrs.): Little Johnny Jones 13, with Chad Houbner as Johnny; fine house and best of satisfaction. Wheelock's Indian Band 18.

BUCYRUS.—OPERA HOUSE (W. F. Gehrisch, mgr.): Nancy Boyer co. 13-18 (week of County Fair) presented The Girl from Out Yonder; pleased S. R. O. Buster Brown 24.

CIRCLEVILLE.—OPERA HOUSE (H. C. Gordon, mgr.): Lyman Howe's pictures delighted fair audiences 13, 14. The Flower of the Ranch 15. Little Johnny Jones 17.

PIQUA.—OPERA HOUSE (Charles H. May, mgr.): A Dry Town 14 opened season; good business and performance. Yankee Doodle Boy 25. Johnny Jones 28. Prince Chap Oct. 1.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (W. H. Cutter, mgr.): The Flower of the Ranch 14 pleased large audience. Little Johnny Jones 18.

PORTSMOUTH.—GRAND (C. F. Higley, mgr.): The Final Settlement 10; very poor, to fair business. The Red Mill 14 pleased large audience. The Flower of the Ranch 18.

POMEROY.—OPERA HOUSE (J. M. Kaufman, mgr.): Boston Belles 20.——ITEM: Manager Ruff, of the Jackson Theatre, was a Pomeroy visitor 13.

WOOSTER.—OPERA HOUSE (Kettler and Limb, mgrs.): Vogel's Minstrels 13 greatly pleased a fair house. Buster Brown 21. Tempest and Sunshine 27. Isle of Spice Oct. 6.

MARIETTA.—AUDITORIUM (L. M. Luchs, mgr.): Dark 6-11. Al. H. Wilson in Mets in Ireland 23. The Flower of the Ranch 24.

OREGON.

SALEM.—GRAND (John F. Cordray, mgr.): Opened with International Grand Opera co. in Carmen 4 to full houses and very responsive audience. Local attraction, Sabine Hamett, 9, 10; small business. Paid in Full 14. The Man from Mississippi 17. The Girl Question 27.——ITEM: The Oregon State Fair 13-18.

MEDFORD.—THEATRE (Charles D. Hazeltine, mgr.): A Knight for a Day 23. Fifty Miles from Boston 29; canceled. The Climax 29.

PENNSYLVANIA.

EASTON.—ABLE OPERA HOUSE (F. W. Alles, mgr.): The Climax 10 delighted large audience. Cradled in the Deep 17; seemed to please fair attendance. Stetson's U. T. C. 18, matinee and evening, to capacity. Havana 20; an excellent presentation by strong co.; George Mack as Nix scored; very large audience. Brewster's Millions 22; deserved better patronage. Billy the Kid 23; attendance light. Corse Payton's Stock co. 20-25. Rest Lynne 29. The Girl from Rector's 30.——ITEM: Fred W. Alles, formerly manager of Olympic Park, Newark, N. J., has acquired the lease of this house from Chester Rice, and will henceforth act as its manager. Mr. Rice will join the Shubert forces in New York. Upon relinquishing the management of the theatre, Mr. Rice was presented with a handsome pair of ebony brushes by the stage employees. Stage-manager Templeton of the Havana co. made the presentation.

SCRANTON.—LYCEUM (C. L. Durban, mgr.): Thurston 10, 11, with matinee; his illusions and tricks were excellent; business good. De Wolf Hopper in A Matinee Idol 17; good advance sale. The Girl from Rector's 21, 22. The Climax 23-25.——ACADEMY (C. L. Durban, mgr.): Dark 13-15. Dainty Estelle Allen in The Princess of Patches 16-18; co. excellent to good business. Miss Allen was featured and made a decided hit. The others who took part were Marie Van, Vera Chandler, Charlotte Wilkins, Marguerite Allen, Austin O. Huhn, Alfred Allen, Frank Glendon, Wilson Farnum, Sidney L. Mason, and William Stephenson. Queen of the Outlaws' Camp 20-22. Shadowed by Three, with Hennella, the Hindoo magician, 23-25.

POTTSTOWN.—GRAND OPERA HOUSE (E. C. Manger, mgr.): Al. H. Wilson in Mets in Ireland Aug. 31; fine co.; fair business; very hot night. King's East Lynne 3; fair co. and house. Yankee Circus 4 failed to appear. Princess of Patches 6; fine co., but only a fair house on account of a firemen's parade in Reading, which took about 3000 people out of town. Mrs. Wiggs of the Cabbage Patch 8; excellent co.; good business. Lost Trail 11; fine co.; house packed. The Thoroughbreds booked 16, agent failed to appear. The Lily and the Prince 18, matinee and night. Business is improving.——ITEM: Manager Manger was in New York 15.

WILKES-BARRE.—GRAND OPERA HOUSE (Harry A. Brown, mgr.): The Rose of Algeria 11 pleased capacity. Havana 14, 15; good co.; three fair houses.——LUZERNE (Lewis H. Baker, mgr.): Avenue Girls 13-15; good co., fair business. Pat White's Gaiety Girls 16-18. The Century Girls 20-22. The Tiger Lilies 23-25. The Merry Maidens 26-28. The Bohemians 30-Oct. 2.——NESBITT (Harry A. Brown, mgr.): The River Pirates 9-11 pleased fair houses. The Princess of Patches 13-15; good co.; fair business. Shadowed by Three 16-18. Queen of the Outlaw's Camp 20-22.

YORK.—OPERA HOUSE (B. C. Penta, mgr.): Leonard's Minstrels 9 canceled. Billy the Kid 10; fair co.; poor business. Robert Dalton in When His Wife's Away 13; very poor co. and business. Devil's Auction 14; fair co. and business. Cradled in the Deep 15; poor co. and business. Brewster's Millions 16. Stetson's U. T. C. 18. The Thoroughbreds 21. Harry Beresford Co. 22. The Girl from Rector's 23. Moulin Rouge Girls 25. Lost Trail 28. Just Struck Town 29. Smart Set 30.——ITEM: Charles H. Yale witnessed the performances of Devil's Auction in this city 14.

DU BOIS.—AVENUE (A. P. Way, mgr.): Girls Will Be Girls 9 pleased a large audience. The production has been very little changed since the time it was given here by Al. Leach, although the jokes and songs are up to the minute. Mandeville as Professor Dodge is a comedian of a most enjoyable type and was especially good in two topical songs, particularly "Love Thy Neighbor as Thyself." The Three Rosebuds furnished a large share of the entertainment. The chorus was not up to the mark in many respects, but did acceptable work.

ALLENTOWN.—LYRIC (N. E. Worman, mgr.): Texas, by a good co. 9 pleased fair house. Stetson's U. T. C. co. drew fair houses 10; the same old story. The Lily and the Prince 11 by a very capable co.; two performances to fair business. The Lost Trail 13; good co. and very satisfactory performance, to good house. Brewster's Millions, with Robert Ober as Montgomery Brewster, delighted a representative audience 14; very good co. The Thoroughbred 15 canceled. Myrkle-Harder Stock co. 20-25.

LANCASTER.—FULTON (C. A. Tecker, mgr.): Eddie Leonard's Minstrels 10 failed to appear. Billy the Kid 11 gave satisfaction to fair returns. The Three Twins 13, with good co., made a hit with very large audience. Chauncey-Kiefler co. 14-18 pleased large houses in The Lost Child, An Old Man's Darling, The Young Wife, The Russian Spy, Molly Bawn, Pretty Peggy and Dr. Jekyll and Mr. Hyde. Brewster's Millions 23. The Girl from Rector's 24. The Lost Trail 25. The Smart Set 28.

HAZLETON.—GRAND (J. B. Bessinger, res. mgr.): Chauncey Keiffer Stock co. 6-11. Produced the following plays: The Lost Child, The Young Wife, Molly Bawn, East Lynne, Dr. Jekyll and Mr. Hyde, An Old Man's Darling, The Russian Spy, and Pretty Peggy; co. and business good. Moulin Rouge Girls 14. Polly of the Circus 16. The Climax 17. Billy the Kid 25.

JOHNSTOWN.—CAMBRIA (H. W. Scherer, mgr.): Nellie McHenry in Miles 8; fair attraction and business. The Black Crook Burlesquers 9; fair, to fair business. The Man of the Hour 10; fine performances and big business. The Burglar 11; fair attraction to good business. The American Idea 17. Brewster's Millions 18. At Cripple Creek 22.

ROCHESTER.—MAJESTIC (Howard F. Vanderslice, mgr.): John W. Vogel Minstrels 15; large audience; pleased; best minstrel performance seen here for several seasons. A Pair of Country Kids 18. Moving pictures will be shown on nights when not occupied by traveling cos.——GRAND OPERA HOUSE (Walter Javens, mgr.): Monte Carlo Girls co. 17, 18.

POTTSVILLE.—ACADEMY (Charles Hausmann, mgr.): Thoroughbreds, burlesque 9; satisfied paying house. East Lynne 10 failed to draw good business. Texas 13; fair house; good performance. The Lily and the Prince 14 pleased good house. Three Twins 17. Polly of the Circus 18. Lost Trail 24. Josh Simpkins 25.

TYRONE.—ACADEMY (G. C. Beecking, mgr.): At Cripple Creek 10; gave the best of satisfaction, to fair house.——BIJOU (Mack Schabily, mgr.): Joe Zarelli and the Variety Trio billed for 9-11 failed to please and can-

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cried after the first night's engagement, motion pictures substituted 10, 11. Uncle Lew Benedict, Professor R. A. Boehlke and co., 13-15; extraordinarily strong bill; capacity houses.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Shinabrook, mgr.): The Princess of Patches 11 to big business; good co.; as a novelty, moving pictures were introduced between acts. Stetson's U. T. C. 24.——ITEM: Manager Shinabrook has had the interior and lobby frescoed in pale green, new carpets and tapestries, giving the theatre a cozy appearance.

EAST STROUDSBURG.—OPERA HOUSE (R. J. Booth, mgr.): The Lily and the Prince 9; good co.; fair business. Billy the Kid 15; good co.; good business. Little Miss Muffett 17; poor co.; fair business. Out in Idaho 20. Mabel McKinley and co. Oct. 1. Call of the Wild 7. Down and Up 19. Our New Minister 21. Isle of Spice 29. Moonshiner's Daughter Nov. 1.

BUTLER.—MAJESTIC (George N. Burckhalter, mgr.): Taylor Stock co. 13-18; good business, with From Farm to Factory, Reaping the Harvest, Red River, Carmen, Falsely Accused, The Avenger, Camille, My Mother-in-Law's Mishaps, and Gold Mines in Nevada. Brewster's Millions 20. Married for Money 29.

HARRISBURG.—MAJESTIC (N. C. Mirick, local mgr.): East Lynne 9; fair attendance; pleased. Three Twins, two nights and matinee, 10, 11; good business and the co. was heartily applauded. The American Idea 16. Stetson's U. T. C. 17. The Girl from Rector's 20.

WASHINGTON.—NIXON (C. D. Miller, mgr.): Harder-Hall co. 6-11 pleased fair business with Hearts of the Blue Ridge, Black Hand, Backwoodsman, Dr. Jekyll and Mr. Hyde, The Devil, Ten Nights in a Barroom, and Secret Service Men. Murray Mackie co. 20-25.

MAUCH CHUNK.—OPERA HOUSE (Muiheeran and McGinty, mgrs.): Lily and the Prince 13 to large business. Lucy Blake and Claude E. Kimball in the leading roles were called before the curtain several times. Billy the Kid 20.

CARLISLE.—OPERA HOUSE (W. H. Bretz, mgr.): Princess of Patches 9; excellent, to fair house. When His Wife's Away 10; good, to fair house. Lyman Howe 20. Cradled in the Deep 21. Stetson's U. T. C. 25. Paid in Full 27. Joshua Simpkins 30.

OIL CITY.—THEATRE (G. W. Lowder, mgr.): The World and a Woman 14 captivated fair house; fine production. Married for Money 15 deserved far better business. The Burglar 18. The Gingerbread Man 21. Girls Will Be Girls 25.

MEADVILLE.—ACADEMY (Ben F. Mack, mgr.): Fluffy Ruffles 9; very good co.; pleased capacity.——LYCEUM (H. A. Albaugh, mgr.): The Marine Comedy co. 13-18. Pat Griffith, illustrated songs by Miss Reis; good bill; pleased big business.

SHAMOKIN.—GRAND OPERA HOUSE (J. B. Swedford, mgr.): Texas 11 to fair business. Frank Carr's Thoroughbreds 13 to large male audience. The Lost Trail 18. Polly of the Circus 20. Chauncey-Kieffer co. 21-25.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod, mgr.): The Three Twins opened 9 to large and fashionable audience; S. R. O. The Lost Trail 20. A Servant in the House 21. Miss Muffett 29.

RENOVO.—THEATRE (T. A. Slattery, res. mgr.): At Cripple Creek 13; fair, to good attendance. Priscilla (local talent) 25, 24. Cradled in the Deep 27. Girl of the Moulin Rouge 30.

WEST CHESTER.—OPERA HOUSE (J. F. Small, mgr.): U. T. C. 8; good co.; large business. The Lost Trail 10 pleased large audience. The Climax 13 to excellent business. Out in Idaho 21.

TARENTUM.—OPERA HOUSE (John Duster, mgr.): The Burglar 16. Keyes Sisters Stock co. 20-25. Lillian Prince 29. At Cripple Creek 30.

SOMERSET.—OPERA HOUSE (W. D. Lambert, mgr.): Black Crook Burlesquers 10, 11; poor co.; fair business. Lyman Howe's pictures 17.

SHARON.—OPERA HOUSE (G. B. Swarts, res. mgr.): Under Southern Skies 14; co. better and larger than ever. Howe's moving pictures 15. A Pair of Country Kids 20.

COLUMBIA.—OPERA HOUSE (Sam Cranford, res. mgr.): East Lynne 8; fair co. and house. Moving pictures and songs 10; capacity house.

BELLEFONTE.—OPERA HOUSE (William Garman, mgr.): Girls Will Be Girls gave a rather amateurish performance to a fair house 10. Texas 17.

WARREN.—LIBRARY (J. D. Woodard, mgr.): Married for Money to small house 13. The King Course Concert 14; capacity. The Servant in the House 25.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): House undergoing extensive repairs; stage enlarged; redecorated, and many other improvements.

M'KEESPORT.—WHITE'S NEW THEATRE (F. D. Hunter, mgr.): The Burglar 14, 15; good; light patronage. Howe's pictures next attraction.

BROWNSVILLE.—GRAND OPERA HOUSE (Rush and Story, mgrs.): Boston Belles 15; poorest ever presented here; attendance good.

PITTSTON.—BROAD STREET (Thomas M. Gibbons, res. mgr.): Thurston, the magician, 9 delighted fair business. The Lost Trail 14. Polly of the Circus 15.

CARBONDALE.—OPERA HOUSE (G. P. Monahan, res. mgr.): Polly of the Circus 14 pleased a fair sized house. The New East Lynne 21.

MAHANOY CITY.—GRAND OPERA House (M. C. Kaier, mgr.): Polly of the Circus 17.

ST. MARYS.—TEMPLE (J. S. Speer, mgr.): Girls Will Be Girls 15; medium, to fair business. The Servant in the House 24.

WILLIAMSPORT.—LYCOMING (L. J. Fisk, mgr.): Polly of the Circus 21. The Servant in the House 22, 23.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, mgr.): The Final Settlement 9 to small but well pleased house. Sousa's Band (matinee) 10; good house. The World and a Woman 13; small audience. The Third Degree 14; S. R. O.; more of the same stamp called for. David Copperfield 15; poor house. Miss Petticoats 18. The Clansman 20. The White Squaw 21. The Girl of the Golden West 28. May Robson Oct. 1.——NEW BIJOU (George A. Haley, mgr.): Offered a good bill, and had good houses during the week.

NEWPORT.—OPERA HOUSE (Ellis B. Holmes, res. mgr.): Eight Bells 8 to small house. Quincy Adams Sawyer 9 pleased light business. David Copperfield 10; good performance, to small house. Sousa's Band 11 (matinee) to fair business. The Third Degree 13 delighted capacity. The Girl of the Golden West 14; excellent, to small house. The World and a Woman 16. The Merry Widoww 17. Paid in Full 20. A Broken Idol 21. The Clansman 22.

SOUTH CAROLINA.

COLUMBIA.—THEATRE (F. L. Brown, mgr.): Soul Kiss 6; fair, to capacity. The Wolf 7 pleased large house. Traveling Salesman 10; good, to good business. Henrietta 13; fair, to fair business. Land of Nod 14 pleased full house. Yorke and Adams 15; good, to paying business. Forgiven 16. Al. G. Field 20.——ITEM: All attractions this season are drawing full houses.

ABBEVILLE.—GRAND OPERA HOUSE (A. B. Cheatham, mgr.): Jefferson Brothers in The Henrietta 14; good co.; good house. Al. Field's Minstrels 24. Mae Stuart in Romeo and Juliet Oct. 8.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred Becher, mgr.): The Sunny Side of Broadway 7; excellent co. to good business. Grace Hayward co. 13-18.

YANKTON.—NEW THEATRE (M. W. Jencks, mgr.): The Sunny Side of Broadway 9; good co. and business. The Belle of Japan 16. The Man on the Box 20.

TENNESSEE.

KNOXVILLE.—STAUB'S (Fritz Staub, mgr.): St. Elmo 14; good performance to fair business. Adelaide Thurston in Contrary Mary 15. The Lion and the Mouse 16. Harry Beresford in Who's Your Friend 17. Daniel Boone 23. Blanche Walsh in The Test 24. Strongheart 28.——BIJOU (Fred Martin, mgr.): Opened to capacity business with Raymond Payne in The Candy Kid 13-15; performance fine. Sold Into Slavery 16-18. The Cowboy Girl 20-22. Joe Morris in Too Many Wives 25-25.

CHATTANOOGA.—SHUBERT (Paul R. Albert, mgr.): Land of Nod pleased good business 7. Smart Set pleased fair business 9. The Soul Kiss 13. St. Elmo 15. Adelaide Thurston 16. The Lion and the Mouse 17. Harry Beresford 18.——BIJOU (O. A. Neal, mgr.): Candy Kid pleased good business 6-11. The Cowboy Girl 13-18.

BRISTOL.—HARMLING OPERA HOUSE (C. M. Brown, mgr.): St. Elmo 11; fair business. Adelaide Thurston in Contrary Mary 14 pleased good business. The Lion and the Mouse 15. Harry Beresford in Who's Your Friend 16.

MEMPHIS.—BIJOU (Benjamin M. Stainback, mgr.): Wizard of Wiseland drew good houses 13-18. St. Elmo 20-25.——LYCEUM (Clarence Weiss, mgr.): Al. G. Field's Minstrels 27.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE Sidney H. Weis, mgr.): Opened 12 with Richard and Pringle's Minstrels to splendid business. Billy Link's Vaudeville co. 13-17. McFadden's Flats 18, 19. Tim Murphy in My Boy 22, 23.——EMPIRE (M. E. Brady, mgr.): Opened with the Gagnon and Pollock Stock co. 12 in Brown of Harvard, which will continue. Out of the Fold 19-25, same co.

MARSHALL.—AUDITORIUM (Leon Meyers, mgr.): A Convict's Daughter 18.——GRAND (W. J. Shirers, mgr.): Baby Maxine 6-11, in songs and dances, to S. R. O. business, in connection with the moving pictures.——ITEM: The Grand is growing more popular daily.

PALESTINE.—NEW TEMPLE (W. E. Swift, owner and mgr.): Convict's Daughter 21. Richards and Pringle's Minstrels Oct. 1.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, mgr.): The Convict's Daughter 8; poor co.; bad business.

VERMONT.

MONTPELIER.—OPERA HOUSE (G. L. Blanchard, mgr.): Uncle Dave Holcomb 7 to a fair house; pleased. County Sheriff 9 to small house. House of a Thousand Candles 21. Graustark 25. Howe's pictures 28. Isle of Spice Oct. 6.

BRATTLEBORO.—AUDITORIUM (George E. Fox, mgr.): Sunny South 11, two performances; light business. Graustark 16; full house; excellent co. Isle of Spice 21.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): The County Sheriff 13; fair, to small house. The House of a Thousand Candles 17. Sousa's Band 22.

BARRE.—OPERA HOUSE (John E. Hoban, res. mgr.): The County Sheriff 10; fair performance to small house. The Call of the North 23.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Leo Wise, mgr.): The Lion and the Mouse 9 to good house. Adelaide Thurston in Contrary Mary 11; good and pleased. Harry Beresford in Who's Your Friend 13 to light business. Al. G. Field's Minstrels 15. Brewster's Millions 18. Strongheart 17. Devil's Auction 18. A Gentleman from Mississippi 20-22.——BIJOU (C. I. McKee, mgr.): Too Many Wives 13-18; only fair; business good. Pierre of the Plains 20-25.

ROANOKE.—ACADEMY (Allen Jenkins, mgr.): The Land of Nod 3 pleased nice business. The Jeffersons in Henrietta 6; good performance, to fair house. St. Elmo 10 pleased fair business. The Lion and the Mouse 14; good performance; bad business. Harry Beresford in Whose Your Friend 15. Human Hearts 16. Brewster's Millions 18. Too Many Wives 21. Blanche Walsh in The Test 22. Strongheart 25.

PETERSBURGH.—ACADEMY (J. P. Coleman, mgr.): The Lion and the Mouse 8 to large and well pleased audience. Human Hearts 10; small house; pleased. Al. G. Field's Minstrels 14; S. R. O.; pleased. Louis James 29. Man of the Hour 30.

STAUNTON.—BEVERLEY (Barkman and Shults, mgrs.): The Henrietta 8; fair, to good business. The Lion and the Mouse 11; two good performances to good business. Adelaide Thurston 13; good; fair business. When His Wife's Away 18. Devil's Auction 21.

CLIFTON FORGE.—MASONIC OPERA HOUSE (W. F. Tinsley, mgr.): Human Hearts 15; poor co. to very good house. When His Wife's Away 20.

DANVILLE.—ACADEMY (W. S. Harper, local mgr.): The Final Settlement 7 to small business. Joseph and William W. Jefferson 10 pleased good audience.

WASHINGTON.

TACOMA.—TACOMA (C. H. Herald, mgr.): Emma Bunting 5, in Lena Rivers. The Girl Question 9, with John L. Kearney and Dorothy Maynard in the cast. A Gentleman from Mississippi 10, 11, to light attendance. This was a Brady and Grismer attraction, with James Lackaye in title-role. The co. was good, with the exception of failing to give the dialect of Mississippi. Play well staged and liberally applauded.

NORTH YAKIMA.—THEATRE (Fred S. Schaefer, mgr.): Girl Question 8; fair co. and business. Polly of the Circus 9; excellent performance; very good business. Cat and the Fiddle 22. Three Twins 29. Italian Opera co. 30.

WEST VIRGINIA.

WHEELING.—COURT (E. L. Moore, mgr.): Cohan and Harris Minstrels 13; S. R. O. The Prince Chap 23, 24, 25.——VIRGINIA (Charles A. Feinler, mgr.): Little Johnny Jones closed a very successful week 11. Cole and Johnson 13-15; very good business. Under Southern Skies 20-22. Gingerbread Man 23-25.——APOLLO (H. W. Rogers, mgr.): The Serenaders 9-11 opened to S. R. O. Columbia Burlesquers 13-15; good business.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Jolliffe, mgr.): St. Elmo 9 pleased small audience. Coeburn's Minstrels 11; good co. to poor business. Lion and the Mouse 13 pleased crowded house; excellent co. Human Hearts 18. Strongheart 24.

HUNTINGTON.—THEATRE (Joseph R. Gainor, mgr.): Opened 6 with Settlement in Full; pleased fair sized house. Red Mill 15. Flower of the Ranch 21. Lyman Howe 24. Robert Dalton in When His Wife's Away 25.

HINTON.—MASONIC OPERA HOUSE (W. L. Fredeking, mgr.): May Stewart co. in Twelfth Night 10; co., play and business good. Human Hearts 14; good; fair business. Robert Dalton in When Wife's Away 22.

FAIRMONT.—OPERA HOUSE (J. E. Powell, mgr.): Opened by Monte Carlo Girls co. 14, 15; pleased large male audiences. Howe's pictures 21. Merchant of Venice 23.

CHARLESTON.—BURLEW (N. S. Burlew, mgr.): May Stewart in Twelfth Night 11 failed to please light business. The Flower of the Ranch 22.

PARKERSBURG.—CAMDEN (W. E. Kemery, mgr.): Al. Wilson in Mets in Ireland 22. The Flower of the Ranch 23. The Prince Chap 24.

WISCONSIN.

FOND DU LAC.—HENRY BOYLE THEATRE (P. B. Haber, mgr.): Mosers, Prince of Egypt, 8, pleased fair business. The Minister's Daughters 10. The Tiger and the Lamb, matinee and night, 11; satisfaction to two good houses. Merry Widow 16. In Wyoming 18. Just Out of College 27. King Dodo 28. Forty-five Minutes from Broadway 29.

JANESVILLE.—GRAND OPERA HOUSE (Peter L. Myers, mgr.): D'Urbano's Band of forty-five pieces finished a week's engagement 7-12 first time in Janesville to play as long an engagement; twelve performances to good business. Lillian Berry Reid, formerally of Brook's Marine Band, sang solos. Gay Morning Glories 17. In Wyoming 25. The Man from Home Oct. 5. The Pagoda 6. Bunco in Arizona 7.

GREEN BAY.—THEATRE (John B. Arthurs, mgr.): W. B. Patten in The Blockhead Aug. 29; splendid attraction; good business. Fighting Parson 31; fair business. Richard Carle in Marry's Lamb 8; good co. and big business. In Wyoming 10; fair house; good attraction. The Minister's Daughters follows.

RACINE.—THEATRE (Daniel M. Nye, mgr.): Lena Rivers 11; good co. and liberal patronage. Wizard of Wiseland 12; co. fair; very good patronage. Navassars' Ladies' Band 17. Eddie Foy in Mr. Hamlet on Broadway 18. The Empire Burlesque co. 19. French Follies 20. Windecker 21. Henrietta Crosman 23.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard, mgr.): Richard Carle in Marry's Lamb 5. The Tiger and the Lamb 6. The Wizard of Wiseland 9. The Merry Widow 13 to capacity. In Wyoming 19. Forty-five Minutes from Broadway 20.

BEAVER DAM.—OPERA HOUSE (C. C. Miller, mgr.): Mann's Married in Haste 14, followed by A Dark Marriage Morn, both to good business. Conrad's Hidden Hand 14. Just a Woman's Way Oct. 1. The Mystery of the Mill 8.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): Fighting Parson 11; good co.; fair house. Lena Rivers 13; good co., but light business account of heavy storm. The Newlywed's Honeymoon 20.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Moses, Prince of Egypt, to small house 7. The Wizard of Wiseland pleased fair business 11. Wyoming 24. French Folly Girls 25. Casino Girls 30.

EAU CLAIRE.—OPERA HOUSE (C. D. Moore, mgr.): Richard Carle in Marry's Lamb 11; big house and fine performance. Chauncey Olcott in Ragged Robin 14. Parisian Model 18.

OSHKOSH.—OPERA HOUSE (J. B. Williams, mgr.): Richard Carle in Marry's Lamb 9; house crowded. In Wyoming 12; house crowded matinee and night. The Merry Widow 13.

WYOMING.

CHEYENNE.—CAPITOL AVENUE (Edward F. Stahle, mgr.): Honeymoon Trail 18. Billie Burke 21.

CANADA.

LONDON, ONT.—GRAND OPERA HOUSE (John D. Hagan, mgr.): The Burgomaster 13, 14 pleased fair business. The Man from Home 15; two performances, to crowded house; the co. is excellent throughout. Forty-five Minutes from Broadway 16. King Dodo 17, 18. Digby Bell and Katherine Clifford in The Debtors 23. Morrison's Faust 25. De Wolf Hopper in The Matinee Idol 27. The Gay Musician 30.

OTTAWA, ONT.—THE RUSSELL (P. Gorman, mgr.): Digby Bell in The Debtors 10, 11; excellent performance to good business. The Gay Musician 13-15 (fair); very good business and performance. Knight for a Day 23-25.——GRAND OPERA HOUSE (R. J. Birchmeier, mgr.): The Marks Brothers' Dramatic co., indefinite, to capacity business; very good 13-18.

PETROLIA, ONT.—VICTORIA OPERA HOUSE (Dunlop and Hutchcroft, mgrs.): The Stoddart Players, (William L. Stewart, prop. and mgr.) in The Parish Priest 10 pleased good house.——ITEM: W. S. Stewart, the star of this co., is a Petrolia boy and his many friends here have accorded him a very kind reception.

HAMILTON, ONT.—OPERA HOUSE: The Man from Home to a packed house 13.——GRAND: King Dodo drew a large crowd 16.——MOUNTAIN PARK THEATRE: Summer's Stock co. in My Old Kentucky Home 13-15. A Bachelor's Honeymoon 16, Niobe 17, and Caught in the Rain 18.

BROCKVILLE, ONT.—GRAND OPERA HOUSE (F. I. Ritchie, mgr.): Faust 8. The Debtors, with Digby Bell and Kathleen Clifford 9; both to large and well pleased audiences. A Knight for a Day 27. The Honeymooners 30.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson, mgr.): Dark 13-18. Robinson Opera co. 20-Oct. 2. Madame Schumann-Heink 4. The Burgomaster 7-10. Knights of Pythias (local) in A Fool for Luck 13-16.

ST. JOHN'S, NEWFOUNDLAND.—T. A. HALL (T. J. Rolls, mgr.): Darvo, character impersonator; William Dick, vocalist; Clara Smith, song illustrator, and moving pictures to fair business 13-18.

KINGSTON, ONT.—OPERA HOUSE (D. P. Bautgas, mgr.): Faust 10 to fair business. Gay Musician 20. Gay Brothers' Minstrels 22. Knight for a Day 23 and De Wolf Hopper in The Matinee Idol 30.

BARRIE, ONT.—OPERA HOUSE (John Powell, mgr.): Opened 1 with The Burgomaster to big business; good co. Faust 17. Marks Brothers in repertoire 27-Oct. 2.

BRANTFORD, ONT.—GRAND OPERA HOUSE (F. C. Johnson, mgr.): The Man from Home 14; good performance; fair house. Morrison's Faust 21.

WINNIPEG, MAN.—THEATRE (W. B. Lawrence, mgr.): Corinne in Mile. Mischief to big business 5-7. Girls 16-18.

IN CIRCUS ARENAS.

Notes and News of the Many Tented Shows Here and There.

It is very improbable that Ringling Brothers will attempt to exhibit in Bisbee, Ariz., this year. The refusal of the El Paso and Southwestern Railroad to unload the show at a closer distance than Don Luis, about five miles from the business district, in order that they may get the passenger traffic to the show grounds, will, I understand, cause the Ringling Brothers to abandon any attempt to show the town. There is plenty of ground available closer to Bisbee on the car line, and the public will not patronize a show exhibiting at Don Luis, with better transit and closer grounds available.

Wallace-Hagenbeck Circus showed at Boonville, Mo., Sept. 11. First circus held here in seven years, on account of high city license.

Barnum and Bailey's Circus gave two performances at St. Joseph, Mo., Sept. 4. No street parade because of rain.

Buffalo Bill and Pawnee Bill's Wild West showed at St. Joseph, Mo., Sept. 10.

Buffalo Bill's Wild West and Pawnee Bill's Far East are billed to show at Wichita, Kan., Sept. 22.

Ringling Brothers' Circus showed at San Francisco to good business Sept. 9-14.

Gentry Brothers' Circus drew usual good business at Greeley, Colo., on Sept. 4.

The Carl Hagenbeck and Great Wallace Shows gave performance at Sedalia, Mo., Sept. 13.

Barnum and Bailey's Circus showed at Winfield, Kan., Sept. 20 and Buffalo Bill's Wild West is billed for Sept. 23.

Kemp's Wild West pleased capacity Sept. 3-4 at Willimantic, Conn.

Buffalo Bill's Wild West and Pawnee Bill's Far East showed to 16,000 people at Kearney, Neb., Sept. 2. Railroads brought in 7,000 excursionists and 1,000 from North Platte, Colonel Cody's home town.

Buffalo Bill's and Pawnee Bill's combined shows played at Omaha, Neb., to two well filled tents Sept. 6, in spite of most inclement weather. The performance was quite an unusual one and was enjoyed by all.

Miller Brothers' 101 Ranch gave two performances in a downpour of rain to only fair returns Sept. 6 at Leavenworth, Kan.

Sells-Floto Shows exhibited at Bluefield, W. Va., Sept. 6, to over 10,000 people. This is one of the best and cleanest circuses that ever visited that city. They made many friends.

The Sells-Floto Circus showed at Petersburg, Va., Aug. 22.

Dode Fiske's Circus showed at Watertown, S. D., Sept. 8, under auspices of the Elks.

Miller Brothers' 101 Ranch gave two good shows to large attendance Aug. 20 and pleased.

At Michigan City, Ind., the 101 Ranch drew large attendance to afternoon and evening performances.

Lone Bill's Wild West gave two performances Sept. 2 at Alton, Ill., and Hagenbeck-Wallace Circus two performances Sept. 7.

Miller Brothers' 101 Ranch is billed for McAlester, Okla., Sept. 20. Barnum and Bailey Sept. 23, and Buffalo Bill and Pawnee Bill's combined shows Oct. 2.

Buffalo Bill and Pawnee Bill's Wild West Shows pleased two capacity audiences at St. Joseph, Mo., Sept. 10.

Ringling Brothers' Circus appeared at San Bernardino, Cal., Sept. 21.

Miller Brothers 101 Ranch was at Shawnee, Okla., Sept. 17, and the Hagenbeck-Wallace Shows are billed for Sept. 28. Buffalo Bill and Pawnee Bill's Shows Sept. 30, and Ringling Brothers Oct. 8.

Howe's Circus pleased two large audiences at West Chester, Pa., Sept. 8.

Dode and Fiske Circus showed at Spencer, Iowa, Sept. 23, under auspices of Commercial Club.

Sells-Floto Circus is heavily billed for Staunton, Va., Sept. 15.

Barnum and Bailey's Circus showed at Pittsburgh, Kan., Sept. 17.

Morris and Rowe Circus proved an excellent attraction and drew good business at Wabash, Ind., Sept. 11.

Norris and Rowe's Circus showed at Chatham, Ont., Sept. 8, to good business. The performance was good.

Buffalo Bill's Wild West and Pawnee Bill's Far East Sept. 11; big business; two excellent performances at Leavenworth, Kan.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ALLEN, ESTELLE (Joseph King, mgr.): Philadelphia, Pa., 20-25.
ALLEN, VIOLA (Liebler and Co., mgrs.): Baltimore, Md., 20-25, New York city Sept. 27—indefinite.
AMERICAN WIDOW (Henry B. Harris, mgr.): New York city Sept. 6—indefinite.
ANGEL AND THE OX (Holden Bros., mgrs.): South Chicago, Ill., 23-25.
ANGLIN, MARGARET (Louis Nethersole, mgr.): New York city Sept. 20—indefinite.
ARSENE LUPIN (Charles Frohman, mgr.): New York city Aug. 26—indefinite.
AS THE SUN WENT DOWN (Arthur C. Alston, prop.): New Philadelphia, O., 21, Dayton 22-25, Cleveland 27-Oct. 2.
AS TOLD IN THE HILLS (Alex. Story, mgr.): Defiance, O., 21, Napoleon 22, North Baltimore 23, Carey 24, Findlay 25, Delpos 27, Celina 28, New Bremen 29, Ft. Recovery 30.
AT CRIPPLE CREEK (Chas. W. Wuers, prop.): Latrobe, Pa., 21, Johnstown 22, Connellsville 23, Uniontown 24, Greensburg 25, Washington 27, Toronto 28, Jeannette 29, Tarentum 30.
BARRIER, THE (Klaw and Erlanger, mgrs.): Rochester, N. Y., 27-29.
BATES, BLANCHE (David Belasco, mgr.): Los Angeles, Cal., 20-25, San Diego 27, Santa Barbara 28, Bakersfield 29, Stockton 30.
BELLE OF JAPAN (Wm. Wamsher, mgr.): Huron, S. D., 21, Miller 22, 23, Pierre 24, Philip 25, Rapid City 27, Sturgis 28, Spearfish 29, 30, Belle Fourche Oct. 1, Deadwood 2.
BERESFORD, HARRY (E. T. Forrest, mgr.): Nashville, Tenn., 19-25, Memphis 26, 27, Corinth, Miss., 28, Meridian 29, Selma, Ala., 30, Tuscaloosa, Ala., Oct. 1, Birmingham 2.
BEVERLY OF GRAUSTARK (A. G. Delamater, mgr.): Louisville, Ky., 19-25.
BIG JIM (Gordinier Bros., mgrs.): La Belle, Mo., 21, Lewistown 22, Warsaw, Ill., 23, Kahoka, Mo., 24, Glenwood 25.
BILLY (Sidney Drew, mgr.): New York city Aug. 9-Sept. 25.
BILLY THE KID (Chas. H. Wuers, prop.): Lansford, Pa., 21, Tamaqua 22, Mahanoy City 23, Freeland 24, Hazelton 25, Lehighton 27, Ashland 28, Mt. Carmel 29.
BILLY THE KID (Eastern; Chas. H. Wuers, prop.): Melrose, Mass., 20-22, Haverhill 23, New Bedford 24, Brockton 25, Gloucester 27, Lynn 28, Newport, R. I., 29, Westerly 30.
BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): New York city 20-Oct. 2.
BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): Mexico, Mo., 21, Jefferson City 22.
BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): Louisville, Ky., 20-22.
BREWSTER'S MILLIONS (Cohan and Harris, mgrs.): Greensboro, N. C., 21, Raleigh 22, Winston-Salem 23, Salisbury 24, Charlotte 25, Asheville 27, Spartanburg, S. C., 28, Greenville 29, Columbia 30, Charleston Oct. 1, Augusta, Ga., 2.
BREWSTER'S MILLIONS (Frederic Thompson, mgr.): Harrisburgh, Pa., 21, Altoona 22, Johnstown 23.
BROADWAY AFTER DARK (A. H. Woods, mgr.): Cincinnati, O., 19-25, Dayton 27-29, Indianapolis, Ind., 30-Oct. 2.
BURKE, BILLIE (Charles Frohman, mgr.): Cheyenne, Wyo., 21, Salt Lake City, U., 23-25, Los Angeles, Cal., 26-Oct. 2.
CARTER, MRS. LESLIE: Dubuque, Ia., 21, Madison, Wis., 22, Milwaukee 23-25, Kansas City, Mo., 26-Oct. 2.
CHARLOTTE TEMPLE: Boston, Mass., 20-25.
CHECKERS (Stair and Havlin, mgrs.): Peoria, Ill., 19-22, Springfield 23-25, Kansas City, Mo., 26-Oct. 2.
CHERRY, CHARLES (Sam S. and Lee Shubert, Inc., mgrs.): Washington, D. C., 20-25.
CIRCUS MAN (Klaw and Erlanger, mgrs.): Chicago, Ill., Aug. 28—indefinite.
CLANSMAN (George H. Brennan, mgr.): New Bedford, Mass., 23.
CLIMAX, THE (Joseph Weber, mgr.): Newport News, Va., 22, Richmond 23-25, Danville 26, Norfolk 29, 30.
CLIMAX, THE (Joseph Weber, mgr.): New York city Aug. 2—indefinite.
CLIMAX, THE (Joseph Weber, mgr.): Oakland, Cal., 19-25, Sacramento 26, 27, Chico 28, Red Bluff 29, Medford, Ore., 30.
CLIMAX, THE (Joseph Weber, mgr.): Indianapolis, Ind., 19-25.
CLIMAX, THE (Joseph Weber, mgr.): Philadelphia, Pa., 4-Oct. 16.
CLIMAX, THE (Joseph Weber, mgr.): London, Eng., Sept. 6—indefinite.
CLIMAX, THE (Southern; Joseph Weber, mgr.): Reading, Pa., 20, 21, Hazleton 22, Scranton 23-25.
COLLIER, WILLIAM (Charles Frohman, mgr.): Atlantic City, N. J., 21-25, Asbury Park 27, Plainfield 28, Paterson 29, Allentown, Pa., 30.
CONVICT 999 (A. H. Woods, mgr.): St. Louis, Mo., 19-25, Chicago, Ill., 26-Oct. 2.
CONVICT'S DAUGHTER (Southern; Gus Arnheim, mgr.): Palestine, Tex., 21, Jacksonville 22, Tyler 23, Grand Saline 24, Terrell 25, Ennis 27, Waxahachie 28, Cleburne 29, Hillsboro 30, Dennison Oct. 1, Teague 2.
CONVICT'S SWEETHEART (A. H. Woods, mgr.): Philadelphia, Pa., 20-25, Baltimore, Md., 27-Oct. 2.
CORRIGAN, EMMETT (Joseph M. Gaites, mgr.): Montreal, P. Q., 20-25.
COUNTY SHERIFF (Chas. H. Brooke, mgr.): Knoxville, N. Y., 21, Lowville 22, Philadelphia 23, Albion 24, Lockport 25, Wellsville 27, Galeton, Pa., 28, Westfield 29, Cowdersport 30, Ft. Allegany Oct. 1, Kane 2.
COW PUNCHER (Central; W. W. McGee, mgr.): Glenwood, Ia., 21, Red Oak 22, Clarinda 23, Hamburg 24, Nebraska City, Neb., 25, Leavenworth, Kan., 26, Atchison 27, Paola 28, Harrisonville, Mo., 29, Butler 30.
COW PUNCHER (Eastern; Elmer H. Brown, mgr.): Flint, Mich., 21, Fenton 22, St. Johns 23, Lapeer 24, Port Huron 25, Mt. Clemens 27, Monroe 28, Montpelier, O., 29, Angola, Ind., 30.

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COWBOY AND THE THIEF (Ed Bowland, mgr.): Erie, Pa., 20-22, Akron, O., 23-25, Youngstown 27-29, Columbus 30-Oct. 2.
COWBOY GIRL (Kilroy and Britton, mgrs.): Knoxville, Tenn., 20-22, Somerset, Ky., 23, Lexington 24, 25, Cincinnati, O., 26-Oct. 2.
CRADLED IN THE DEEP (Geo. W. Heath, mgr.): Carlisle, Pa., 21, Lewistown 22, Tyrone 23, Bellefonte 24, Lock Haven 25.
CREOLE SLAVE'S REVENGE (A. H. Woods, mgr.): Newark, N. J., 20-25, Philadelphia, Pa., 27-Oct. 2.
CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Milwaukee, Wis., 19-22, Racine 23.
DALTON, ROBERT (John W. Rankin, mgr.): Covington, Va., 21, Hinton, W. Va., 22, Charleston 23, Ironton, O., 24, Huntington, W. Va., 25, Lexington, Ky., 27, Shelbyville 28, Owensboro 29, Henderson 30, Morganfield Oct. 1, Earlington 2, Cairo, Ill., 3.
DANIEL BOONE ON THE TRAIL (Boone Amusement Co., mgrs.): Greenville, Tenn., 21, Johnson City 22, Knoxville 23, Lafollette 24, Jellico 25, Chattanooga 27, Murfreesboro 28, Hopkinsville, Ky., 29, Princeton 30, Madisonville Oct. 1, Central City 2.
DANIEL BOONE ON THE TRAIL (Charles A. Taft, mgr.): Paris, Ill., 21, Marshall 22, Greenup 23.
DARE DEVIL DAN (Robt. J. Riddell, mgr.): Chicago, Ill., 19-25, Detroit, Mich., 26-Oct. 2.
DAVID COPPERFIELD (Edward C. White, mgr.): Gloucester, Mass., 21, Haverhill 22, Lawrence 23, Lowell 24, Lynn 25, Portsmouth, N. H., 27, Lewiston, Me., 28, Portland 29, Augusta 30, Bangor Oct. 2.
DEADWOOD DICK'S LAST SHOT (Chas. H. Wuers, prop.): Lowell, Mass., 20-22, Nashua, N. H., 23, Portsmouth 24, Biddeford, Me., 25, Bangor 27-29, Pittsfield 30.
DEVOY, EMMETT (W. G. Smyth, mgr.): Des Moines, Ia., 20-22, Omaha, Neb., 23, 24, Denver, Colo., 26-Oct. 2.
DIXEY, HENRY E. (Henry W. Savage, mgr.): Cincinnati, O., 19-25, Louisville, Ky., 27-29, Dayton, O., 30.
DODGE, SANFORD: Lander, Wyo., 22, 23, Casper 24, 25, Douglas 27-Oct. 2.
DODSON, J. E. (Cohan and Harris, mgrs.): Chicago, Ill., 20-Oct. 2.
D'OIZE, EDWARD (Guy F. Gregg, mgr.): Morgantown, W. Va., 21, Fairmont 22, Mannington 23, Buckhannon 24, Philippi 25, Elkins 27, Cumberland, Md., 28, Hagerstown 30, Frederick Oct. 1, York, Pa. 2.
DOLLAR MARK (Wm. A. Brady, mgr.): New York city Aug. 23-Oct. 2.
DOLLAR PRINCESS (Charles Frohman, mgr.): New York city Sept. 6—indefinite.
DREW, JOHN (Charles Frohman, mgr.): New York city Sept. 6—indefinite.
EAST LYNNE (Jos. Healy's): Utica, N. Y., 21, Syracuse 22, Canastota 23, Rome 25.
EDESON, ROBERT (Henry B. Harris, mgr.): New York city Sept. 20—indefinite.
ELI AND JANE (Harry Green, mgr.): Linneus, Mo., 23, Brunswick 24, Columbia 25, Salem, Ill., Oct. 1, Coulterville 2.
EYE WITNESS, THE (Lincoln J. Carter, mgr.): Pittsburgh, Pa., 20-25.
FARNUM, DUSTIN (Liebler and Co., mgrs.): San Bernardino, Cal., 21, Redlands 22, Santa Barbara 23, Bakersfield 24, 25, Portland, Ore., 27-Oct. 2.
FAUST (Olga Verne White, prop.): Escanaba, Mich., 21, Manistique 22, Marquette 23, Calumet 25, Lake Linden 26, Hancock 27, Ishpeming 28, Iron Mountain 29, Ironwood 30, Ashland, Wis., Oct. 1, Tomahawk 2.
FAVERSHAM, WILLIAM: Boston, Mass., 20-Oct. 2.
FIGHTING PARSON (F. Ernest Clayton, mgr.): Rochester, Minn., 21, Preston 22, Austin 23, Faribault 24, Mankato 25, St. Peter 27, St. James 28, Jackson 29, Winnebago 30.
FIGMAN, MAX (John Cort, mgr.): Jackson, Miss., 21, Vicksburg 22, Greenville 23, Memphis, Tenn., 24, 25, Hot Springs, Ark., 26, 27, Little Rock 28, Pine Bluff 29, Shreveport, La., 30, Beaumont, Tex., Oct. 1, Galveston 2, 3.
FINAL SETTLEMENT (Southern; Clay T. Vance, mgr.): Goldsboro, N. C., 21, Mount Olive 22, Smithfield 23, Raleigh 24, Wilson 25, Graham 27, Mt. Airy 28, Winston-Salem 29, Greensboro 30, Ashboro Oct. 1, Salisbury 2.
FISHER PLAYERS: Alexandria, S. D., 21-23, Kimball 24, Chamberlain 25, Mitchell 27-Oct. 1.
FLORIST SHOP (Henry W. Savage, mgr.): Philadelphia, Pa., 20-Oct. 2.
FOREIGN EXCHANGE (Liebler and Co., mgrs.): Detroit, Mich., 19-25, New York city 27—indefinite.
FORTUNE HUNTER (Cohan and Harris, mgrs.): New York city Sept. 4—indefinite.
GAMBLER OF THE WEST (A. H. Woods, mgr.): Chicago, Ill., 19-25, St. Louis, Mo., 26-Oct. 2.
GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): Boston, Mass., Sept. 26—indefinite.
GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): Chicago, Ill., April 25-Sept. 25.
GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): San Francisco, Cal., 20-Oct. 2.
GEORGE, GRACE (Wm. A. Brady, mgr.): Schenectady, N. Y., 21, Brooklyn 27-Oct. 2.
GILMORE—BARNEY (Havlin and Nicola, mgrs.): Philadelphia, Pa., 20-25, Scranton 27, Wilkes-Barre 28-Oct. 2.
GILMORE, PAUL (A. J. Spencer, mgr.): Jamestown, N. Y., 22.
GIRL AND THE DETECTIVE (Chas. S. Blaney Amusement Co., mgrs.): Manchester, N. H., 20-22, Springfield, Mass., 23-25, Newark, N. J., 27-Oct. 2.
GIRL AND THE GAWK (Will H. Locke, mgr.): Mitchell, S. D., 21, Armour 22, Parkston 23, Alexandria 24, Salem 25.
GIRL AND THE STAMPEDE (V. E. Lambeck, mgr.): Presho, S. D., 21-23, Kimball 24, Lennox 25.
GIRL FROM RECTOR'S (A. H. Woods, mgr.): Baltimore, Md., 20-25, Washington, D. C., 27-Oct. 2.
GIRL FROM RECTOR'S (A. H. Woods, mgr.): San Jose, Cal., 21, 22, Stockton 23, Fresno 24, Bakersfield 25, Los Angeles 26-Oct. 2.
GIRL FROM RECTOR'S (A. H. Woods, mgr.): Scranton, Pa., 20, 21, Harrisburg 22, York 23, Zanesville, O., 24, Reading, Pa., 25, Washington, D. C., 27-Oct. 2.
GIRL FROM U. S. A. (Central; Harry Scott, mgr.): Sigourney, Ia., 21, What Cheer 22, Montezuma 23, Iowa Falls 24, Buena 25, Marshalltown 26, Madrid 27, Newton 28, Tama 29, Webster City 30, Williams Oct. 1, Waterloo 2.
GIRL FROM U. S. A. (City; Harry Scott, mgr.): St. Joseph, Mo., 19-22, Chillicothe 23, Brookfield 24, Moberly 25, St. Louis 26-Oct. 2.
GIRL FROM U. S. A. (Eastern; Harry Scott, mgr.): Macomb, Ill., 21, Carthage 22, Mt. Sterling 23, Pittsfield 24, Hannibal, Mo., 25, Palmyra 27, Barry, Ill., 28, Griggsville 29.

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GIRL FROM U. S. A. (Western: Harry Scott, mgr.): Reed City, Mich., 21, Clare 22, Mt. Pleasant 23, Alma 24, Bay City 25, Saginaw 26, Cadillac 28, Traverse City 30, Charlevoix Oct. 1, East Jordan 2.

GIRL OF THE GOLDEN WEST (David Belasco, mgr.): Portsmouth, N. H., 21, Biddeford, Me., 22, Rockland 23, Bangor 24, Lewiston 25, Portland 27, Lawrence, Mass., 28, Woonsocket, R. I., 29, Worcester, Mass., 30.

GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): Belfast, Me., 21, Pittsfield 22, Bar Harbor 23, Oldtown 24, Bangor 25, Augusta 27, Biddeford 28, Portsmouth, N. H., 29, New Bedford, Mass., 30.

GIRLS (Sam S. and Lee Shubert, Inc., mgrs.): Cleveland, O., 20-25.

GOING SOME (Sam S. and Lee Shubert, Inc., mgrs.): Chicago, Ill., 6-25.

GOING SOME (Sam S. and Lee Shubert, Inc., mgrs.): San Francisco, Cal., 12-25.

GOING SOME (Sam S. and Lee Shubert, Inc., mgrs.): Seattle, Wash., 26-Oct. 2.

GRAUSTARK (Central: Baker and Castle, mgrs.): Ludlow, Vt., 21, Claremont, N. H., 22, St. Johnsbury, Vt., 23, Barre 24, Montpelier 25, Burlington 27, Plattsburg, N. Y., 28, Pt. Henry 29, Ticonderoga 30.

GRAUSTARK (Eastern: Baker and Castle, mgrs.): Chicago, Ill., 19-25, Milwaukee, Wis., 26-Oct. 2.

GREAT DIVIDE (Henry Miller, mgr.): London, Eng., 15—indefinite.

GREAT DIVIDE (Henry Miller Co., mgrs.): Muskegon, Mich., 21, Ludington 22, Traverse City 23, Charlevoix 24, Petosky 25, Cheboygan 27, Sault Ste. Marie 28, Marquette 29, Calumet 30, Hancock Oct. 1, Ishpeming 2.

GREAT JOHN GANTON (Sam S. and Lee Shubert, inc., mgrs.): Omaha, Neb., 19-22.

HACKETT, NORMAN (Jules Murry, mgr.): Geneva, N. Y., 21, Ithaca 22, Elmira 23, Hornell 24, Youngstown, O., 25, Pittsburgh, Pa., 27-Oct. 2.

HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Lynchburg, Va., Oct. 4, Roanoke 5.

HER DARK MARRIAGE MORN (Thos. W. Keeney, mgr.): Kewanee, Ill., 21, Galva 22, Monmouth 23, Rossville 24, Galesburg 25, Moline 26, Cambridge 27, Toulon 28, Wyoming 29, Farmington 30.

HIGGINS, DAVID (Stair and Nicolai, mgrs.): Pittsburgh, Pa., 20-25, Norfolk, Va., 27-Oct. 2.

HILLIARD, ROBERT (Frederic Thompson, mgr.): Philadelphia, Pa., 20-Oct. 2.

HODGE, WILLIAM (Liebler and Co., mgrs.): New York city Aug. 16—indefinite.

HOUSE OF THOUSAND CANDLES (Carl MacVitty, mgr.): Oskaloosa, Ia., 21, Burlington 22, Ottumwa 23, Albia 24, Centerville 25, Des Moines 27, 28, Atlantic 29, Fremont, Neb., 30, Sioux City, Ia., Oct. 1.

HUMAN HEARTS (Southern: W. E. Nankeville, mgr.): South Boston, Va., 21, Graham, N. C., 22, Oxford 23, Henderson 24, Raleigh 25, Rockingham 27, Fayetteville 28, Florence, S. C., 29, Sumpter 30.

HUMAN HEARTS (Western: Wm. Franklin Riley, mgr.): Abilene, Kan., 21, Junction City 22, York, Neb., 23, Grand Island 24.

IN OLD KENTUCKY (A. W. Dingwall, mgr.): Superior, Wis., 22, Hibbing, Minn., 23, Duluth 24, 25, St. Cloud 26, Winnipeg, Man., 27-29, Grand Forks, No. Dak., 30.

IN THE BISHOP'S CARRIAGE (Baker and Castle, mgrs.): Minneapolis, Minn., 19-25, Des Moines, Ia., 26-29, Omaha, Neb., 30-Oct. 2.

IN WYOMING (H. E. Pierce, mgr.): Brandon, Man., 21, Regina, Sask., 22, Moose Jaw 23, Medicine Hat 24, Calgary, Alberta, 25, Lethbridge 27, Fernie 28, Cranbrook 29.

INTRUDER, THE (Wm. A. Brady, mgr.): New York city Sept. 22—indefinite.

IS MATRIMONY A FAILURE? (David Belasco, mgr.): New York city Aug. 24—indefinite.

JAMES, LOUIS (Branch O'Brien, mgr.): Asbury Park, N. J., 23, Red Bank 24, Annapolis, Md., 25, Lynchburg, Va., 27, Richmond 28, Petersburg 29, Newport News 30, Norfolk Oct. 1, Raleigh, N. C., 2.

JANE EYRE (Rowland and Clifford, mgrs.): Princeton, Ill., 21, Dixon 22, Morrison 23, Moline 24, Rock Island 25, Davenport, Ia., 26, Muscatine 27, Iowa City 28, Manchester 29, Oelwein 30.

JEFFERSON, JOSEPH AND WILLIAM W. (Albert Dorris, mgr.): Jacksonville, Fla., 21, 22, St. Augustine 23, Tampa 24, 25, Waycross, Ga., 27, Albany 28, Americus 29, Macon 30, Atlanta Oct. 1, 2.

KENDALL, EZRA (Liebler and Co., mgrs.): Buffalo, N. Y., 20-25.

KENT, S. MILLER (Jos. M. Gaites, mgr.): Kansas City, Mo., 19-25.

KIDNAPPED FOR A MILLION (Eastern: E. H. Perry, mgr.): Fredericktown, Mo., 21, Chaffee 22, Cape Girardeau 23, Chester, Ill., 24, Edwardsville 25.

KING OF BIGAMISTS (A. H. Woods, mgr.): Des Moines, Ia., 19-22, Omaha, Neb., 23-25, Kansas City, Mo., 26-Oct. 2.

LACKAYE, WILTON (Liebler and Co., mgrs.): New York city 20-Oct. 2.

LAWRENCE, LIONEL (S. H. Joliffe, mgr.): Greenville, S. C., 21, Gainesville, Ga., 22, Griffin 23, Newnan 24, Rome 25, Fayetteville, Tenn., 27, Columbia 28, Sheffield, Ala., 29, Gadsden 30, Anniston Oct. 1.

LENA RIVERS (Coast: Barton and Wiswell, mgrs.): Colorado Springs, Colo., 21, Salida 22, Leadville 23, Grand Junction 24, Provo, U., 25, Salt Lake City 26-Oct. 2, Ogden 3.

LENA RIVERS (Western: Thos. H. Sewell, mgr.): Marshall, Minn., 22, Tracy 23, Sioux Falls, S. D., 25.

LION AND THE MOUSE (Co. A: Henry B. Harris, mgr.): Brooklyn, N. Y., 20-25, Boston, Mass., 27-Oct. 2.

LION AND THE MOUSE (Co. B: Henry B. Harris, mgr.): Athens, Ga., 21, Atlanta 22, 23, Biloxi, Miss., 24, Gulfport 25, New Orleans, La., 26-Oct. 2.

LITTLE PROSPECTOR (Frank G. King, mgr.): Winfield, Ia., 20, 21, Kalona 22, 23, Wellman 24, 25, Deep River 27, Marengo 28, Dysart 29, Reinbeck 30.

LORIMER, WRIGHT (W. A. Brady, mgr.): Billings, Mont., 20-22, Helena 23-25, Great Falls 27, 28, Butte 29, 30.

MACAULEY, WILLIAM: Nokomis, Ill., 21, Taylorville 22, Assumption 23, Monticello 24, Perkin 26, Virginia 27, Beardstown 28, Rushville 29, Macomb 30.

MADAME X (Henry W. Savage, mgr.): Chicago, Ill., 19—indefinite.

MALLORY, CLIFTON (D. H. Cook, mgr.): Syracuse, N. Y., 20, 21, Newark 22, Canandaigua 23-25.

MAN OF THE HOUR (Brady and Grismer, mgrs.): Philadelphia, Pa., 20-25.

MAN OF THE HOUR (Western: Brady and Grismer, mgrs.): St. Louis, Mo., 19-25, Alton, Ill., 26, Mexico, Mo., 27, Moberly 28, Hannibal 29, Keokuk, Ia., 30, Brookfield, Mo., Oct. 1, Sedalia 2.

MAN ON THE BOX (Boyd D. Trousdale mgr.): Sioux Falls, S. D., 21, Montevideo, Minn., 22, Wilmar 23, St. Cloud 24, Fergus Falls 25, Wahpeton, N. D., 27, Ellandale 28, Aberdeen, S. D., 29, Redfield 30, Watertown Oct. 1, Brookings 2, New Ulm, Minn., 3.

MANN, LOUIS (Wm. A. Brady, mgr.): Fall River, Mass., 21, Hartford, Conn., 27-29, New Haven 30.

MANTELL, ROBERT (Wm. A. Brady, mgr.): Newark, N. J., 20-25, Montreal, P. Q., 27-Oct. 2.

MARRIED IN HASTE (Edwin Percival, mgr.): Cambridge, Ill., 21, Wyoming 22, Farmington 23, Cuba 24, Canton 25, Peoria 26, Stanford 27, Lincoln 28, Farmer City 29, Gibson 30.

MASON, JOHN (Sam S. and Lee Shubert, Inc., mgrs.): San Francisco, Cal., Aug. 29-Sept. 25.

McHENRY, NELLIE (Chas. H. Wuerz, prop.): St. Louis, Mo., 19-25.

MEADOW BROOK FARM (J. W. Carson, mgr.): Kirksville, Mo., 21, Macon 22, Hannibal 23, Canton 24, Keokuk, Ia., 25, Quincy, Ill., 26, Pittsfield 27, Jacksonville 28, Carlinville 29, Greenfield 30.

MISSOURI GIRL (Jos. Rith, mgr.): Willow Springs, Mo., 21, Cabool 22, Ozark 23, Monett 24, Eureka Springs, Ark., 25.

MONEY AND THE WOMAN (Mittenthal Bros., mgrs.): Kansas City, Mo., 19-25.

MONTANA (Roland Osborne, mgr.): Sturgis, S. D., 21, Lead 22, Spearfish 23, Belle Fourche 24, Deadwood 25, Chadron, Neb., 27, Ft. Robinson 28, Crawford 29, Rushville 30, Valentine Oct. 1, Ainsworth 2.

MORRIS, JOE (Mittenthal Bros., mgrs.): Knoxville, Tenn., 23-25.

MY PARTNER'S GIRL (Chas. E. Blaney Amusement Co., mgrs.): Jersey City, N. J., 20-25, Washington, D. C., 27-Oct. 2.

NELL (Frederic Thompson, mgr.): Washington, D. C., Oct. 4-7.

NETHERSOLE, OLGA (Wallace Munro, mgr.): Baltimore, Md., Oct. 11-18.

OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Winnipeg, Man., 20-25, Grand Forks, N. D., 27, Fargo 28, Jamestown 29, Billings, Mont., Oct. 1, Livingston 2.

OLD CLOTHES MAN (Gilson and Bradfield, mgrs.): Watertown, S. D., 21, Brookings 22, 23, Huron 25, Miller 27, Pierre 28, Philip 29, Rapid City 30.

ON THE EVE (Henry B. Harris, mgr.): Boston, Mass., 20-Oct. 2.

ON THE SUWANEE RIVER (A. R. Warner, mgr.): South Chicago, Ill., 19-22, Des Moines, Ia., 23-25, St. Joseph, Mo., 26-29, Topeka, Kan., 30, Lawrence Oct. 1, Ottawa 2.

ON TRIAL FOR HIS LIFE (A. H. Woods, mgr.): Cleveland, O., 20-25, Buffalo, N. Y., 27-Oct. 2.

ONLY LAW (Walter N. Lawrence, mgr.): Albany, N. Y., 23-25.

OUR NEW MINISTER (Joseph Conyers, mgr.): Bridgeton, N. J., 21, Red Band 22, Haverstraw, N. Y., 23, Kingston 24, Winsted, Conn., 25, Worcester, Mass., 27-Oct. 2.

OWEN WILLIAM: Rochester, Minn., 25.

PAID IN FULL (Astor; Wagenhals and Kemper, mgrs.): Louisville, Ky., 20-25, St. Louis, Mo., 26-Oct. 2.

PAID IN FULL (Atlantic; Wagenhals and Kemper, mgrs.): Brooklyn, N. Y., 20-25, Carlisle, Pa., 27, Chambersburg 28, Gettysburg 29, Frederick, Md., 30, Hagerstown Oct. 1.

PAID IN FULL (Coast; Wagenhals and Kemper, mgrs.): Seattle, Wash., 19-25, Tacoma 26, Victoria, B. C., 27, Vancouver 28, 29, Bellingham, Wash., 30.

PAID IN FULL (Eastern; Wagenhals and Kemper, mgrs.): New Bedford, Mass., 21, Fall River 22, Woonsocket, R. I., 23, Brockton, Mass., 24, Salem 25, Providence, R. I., 27-Oct. 2.

PAID IN FULL (Western; Wagenhals and Kemper, mgrs.): Battle Creek, Mich., 21, Coldwater 22, Goshen 23, Laporte 24, South Bend, Ind., 25, Benton Harbor, Mich., 26, Muskegon 27, Kalamazoo 28, Dowagiac 29, Hammond, Ind., 30.

PAIR OF COUNTRY KIDS (C. Jay Smith, mgr.): Jefferson, O., 22, North East, Pa., 23, Fredonia, N. Y., 24, Niagara Falls 25, Mt. Morris 27, Le Roy 28, Batavia 29, Clyde 30, Canandaigua Oct. 1, Sodus 2.

PECK'S BAD BOY (Jas. F. Marron, mgr.): Winn, Me., 21, Eastport 22, Lubec 23, Ellsworth 24, Bar Harbor 25, Old Town 27, Milo 28, Dover 29, Dexter 30.

PIERRE OF THE PLAINS (A. H. Woods, mgr.): Richmond, Va., 20-25, Atlanta, Ga., 27-Oct. 2.

PINKEY, THE PINKERTON GIRL (Frank Sherman, mgr.): Louisville, Ky., 19-25, Akron, O., 27-29, Erie, Pa., 30.

POLLY OF THE CIRCUS (E. B. Jack, mgr.): Anaconda, Mont., 21, Bozeman 22, Livingston 23, Billings 24, 25, Denver, Colo., 27-Oct. 2.

POLLY OF THE CIRCUS (Fred Reichelt, mgr.): Williamsport, Pa., 21, Wellsboro 22, Batavia, N. Y., 23, Geneva 24, Hornell 25, Corning 27, Olean 28, St. Marys, Pa., 29, Ridgeway 30, Warren Oct. 1, Franklin 2.

POLLY OF THE CIRCUS (Frederic Thompson, mgr.): Washington, D. C., 20-25, Newark, N. J., 27-Oct. 2.

PORT, GUY BATES (Harrison Grey Fiske, mgr.): New York city Sept. 4—indefinite.

POYNTER, BEULAH (Burton Nixon, mgr.): New Orleans, La., 20-25, Montgomery, Ala., 27, Macon, Ga., 28, Rome 29, Knoxville, Tenn., 30-Oct. 2.

PRINCE CHAP: Alliance, O., 21, Coshocton 22, Wheeling, W. Va., 23, Parkersburg 24,

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Zanesville, O., 25, Marietta 27, Chillicothe 28, Portsmouth 29, Xenia 30, Piqua Oct. 1, Connersville, Ind., 2.

PRINCESS OF PATCHES (Will J. Nodine, mgr.): Thomas, O., Va., 21, Hendricks 22, Weston 24, Elkins 25.

QUEEN OF THE SECRET SERVICE (A. H. Woods, mgr.): Worcester, Mass., 20-25, Boston 27-Oct. 2.

QUINCY ADAMS SAWYER: Rome, N. Y., 22.

RICHMAN, CHARLES (Sam S. and Lee Shubert, Inc., mgrs.): New York city 1-25.

RIGHT OF WAY (Fred Block, mgr.): Cincinnati, O., 19-25.

RINGMASTER, THE (Sam S. and Lee Shubert, Inc., mgrs.): Philadelphia, Pa., Sept. 20—indefinite.

RIVER PIRATES (A. H. Woods, mgr.): Washington, D. C., 20-25, Brooklyn, N. Y., 27-Oct. 2.

ROBSON, ELEANOR (Liebler and Co., mgrs.): New York city 20-25.

ROBSON, MAY (L. S. Sire, mgr.): Providence, R. I., 20-25, Brockton, Mass., 27, Newport, R. I., 28, New Bedford, Mass., 29, Fall River 30, Woonsocket, R. I., Oct. 1, Attleboro, Mass., 2.

ROUND UP (Klaw and Erlanger, mgrs.): Portland, Me., 20-25, Springfield, Mass., 27-Oct. 2.

ROYAL SLAVE (George H. Bubb, mgr.): Chicago Heights, Ill., 21, Elgin 22, Byron 23, Lanark 24, Freeport 25, Sabula, Ia., 27, Cascade 28, Hopkinton 29, Strawberry Point 30.

RUSSELL, LILLIAN (Joseph Brooks, mgr.): New York city, Sept. 13—indefinite.

SAL, THE CIRCUS GAL (A. H. Woods, mgr.): St. Paul, Minn., 19-25, Minneapolis 26-Oct. 2.

SERVANT IN THE HOUSE (Henry Miller, mgr.): Detroit, Mich., 20-25, Cleveland, O., 26-Oct. 2.

SERVANT IN THE HOUSE (Henry Miller, mgr.): Danville, Pa., 21, Williamsport 22, 23, St. Marys 24, Warren 25, Dubois 27, Punxsutawney 28, Titusville 29, Corry 30, Warsaw, N. Y., Oct. 1, Hornellsville 2.

SHADOWED BY THREE (Harry J. Jackson, mgr.): Wilkes-Barre, Pa., 20-22, Scranton 23-25.

SINS OF SOCIETY (Brooks and Dingwall, mgrs.): New York city Aug. 31—indefinite.

SIR HOP-INS (J. H. Sterling, mgr.): Ann Arbor, Mich., Oct. 2.

SKINNER, OTIS (Charles Frohman, mgr.): Rochester, N. Y., Oct. 2.

SPOONER, CECIL (Charles E. Blaney Amusement Co., mgrs.): Providence, R. I., 19-25.

SQUAW MAN (Liebler and Co., mgrs.): Brooklyn, N. Y., 20-25.

STAHL, ROSE (Henry B. Harris, mgr.): Boston, Mass., 20-Oct. 2.

STARR, FRANCES (David Belasco, mgr.): New York city, Sept. 4—indefinite.

ST. ELMO (Holcomb and Glaser, mgrs.): Memphis, Tenn., 20-25.

STEWART, MAY (J. E. Cline, mgr.): Middlesboro, Ky., 21, Morristown, Tenn., 22, 23, Asheville, N. C., 24, Spartanburg, S. C., 25, Greenville 27, Anderson 28, Greenwood 29, Laurens 30, Chester Oct. 1, Rockingham, C., 2.

STEWART, NELLIE: Dunedin, New Zealand, 11-23, Invercargill 24, 25.

STRONGHEART (Ben Stern, mgr.): Petersburg, Va., 21, Danville 22, Lynchburg 23, Bluefield, W. Va., 24, Roanoke, Va., 25, Bristol, Tenn., 27, Knoxville 28, Asheville, N. C., 29, Greenville, S. C., 30.

SUCH A LITTLE QUEEN (Henry B. Harris, mgr.): New York city Aug. 31—indefinite.

TEMPEST AND SUNSHINE (Central; Howard Brandon, mgr.): Eddyville, Ia., 21, Batavia, Ill., 22, North English, Ia., 23, Grinnell 24, Oskaloosa 25, Hedrick 27, Washington 28, Birmingham 29, Stockport 30.

TEMPEST AND SUNSHINE (Eastern; A. J. Woods, mgr.): Tiffin, O., 21, Chicago Junction 22, Norwalk 23, Wellington 24, Lorain 25, Wooster 27, Massillon 28, Canal Dover 29, Fairchester 30.

TEMPEST AND SUNSHINE (Southern; Harry C. Banister, mgr.): Coon Rapids, Ia., 21, Adel 22, Stuart 23, Guthrie Center 24, Atlantic 25, Council Bluffs 26, Villiers 27, Glenwood 28, Red Oak 29, Clarinda 30.

TEMPEST AND SUNSHINE (Western; Richard Chapman, mgr.): Fairmont, Minn., 21, Blue Earth 22, Lake Mills, Ia., 23, Osage 24, Charles City 25, Mason City 27, Clarksville 28, Clarion 29, Eagle Grove 30.

THIEF (Eastern; Charles Frohman, mgr.): Newburgh, N. Y., 21, Kingston 22, Bridgeport, Conn., 23, Meriden 24, Waterbury 25, Danbury 27, Winsted 28, New Britain 29, Middletown 30.

THIEF (Special; Charles Frohman, mgr.): New York city 27-Oct. 2.

THIEF (Western; Charles Frohman, mgr.): Detroit, Mich., 27-Oct. 2.

THIRD DEGREE (Co. A; Henry B. Harris, mgr.): Chicago, Ill., Sept. 6-Oct. 16.

THIRD DEGREE (Co. B; Henry B. Harris, mgr.): Denver, Colo., 19-25, Colorado Springs 27, Victor 28, Pueblo 29, Boulder 30, Greeley Oct. 1, Cheyenne, Wyo., 2.

THIRD DEGREE (Co. C; Henry B. Harris, mgr.): Lawrence, Mass., 20-22, Manchester, N. H., 23-25, Salem, Mass., 27-29, Portland, Me., 30-Oct. 2.

THORNS AND ORANGE BLOSSOMS (Rowland and Clifford, mgrs.): Dongola, Ill., 21, Herrin 22, Benton 23, Harrisburg 24, Murphysboro 25, Collinsville 26, Effingham 27, Olney 28, Washington, Ind., 29, Linton 30, Bedford Oct. 1, Bloomington 2.

THURSTON, ADELAIDE (Francis X. Hope, mgr.): Corinth, Miss., 21, Memphis, Tenn., 22, 23, Hot Springs, Ark., 24, Pine Bluff 25, Little Rock 27, McAlester, Okla., 28, Muskogee 29, Tulsa 30, Bartlesville Oct. 1, Guthrie 2.

TOWN SPORT (Aime Todd, Jr., mgr.): Tuscola, Ill., 22, Kansas 23, Toledo 24, Newton 25, West Salem 27, Grayville 28, Equality 29, McLeansboro 30, Dahlgren Oct. 1, Harrisburg 2.

TRAVELING SALESMAN (Co. A; Henry B. Harris, mgr.): St. Louis, Mo., 19-25, Indianapolis, Ind., 26-29, Louisville, Ky., 30-Oct. 2.

TRAVELING SALESMAN (Co. B; Henry B. Harris, mgr.): Birmingham, Ala., 20, 21, Montgomery 22, Pensacola, Fla., 23, Mobile, Ala., 24, 25, New Orleans, La., 26-Oct. 2, Baton Rouge 3.

TRAVELING SALESMAN (Co. C; Henry B. Harris, mgr.): Laconia, N. H., 21, Franklin 22, Concord 23, Rockland, Me., 24, Gloucester, Mass., 25, Lawrence 27, Haverhill 28, Nashua, N. H., 29, Manchester 30, Lowell, Mass., Oct. 1, 2.

TURNER, WM. H. (Chas. E. Blaney Amusement Co., mgrs.): Paterson, N. J., 20-22, Camden 23-25.

TWO MERRY TRAMPS (McVeas and Vetter, mgrs.): Edgeley, N. D., 21, Aberdeen, S. D., 22.

UNCLE DAVE HOLCOMB (A. B. McKechnie, mgr.): Waterville, Me., 21, Lewiston 22, Fergus 23, Rockland 24, Portsmouth, N. H., 25, Manchester 27-29, Lawrence, Mass., 30.

UNCLE TOM'S CABIN (Al. W. Martin's; Wm. Kibble, mgr.): Uniontown, Pa., 21, East Liverpool, O., 22, Steubenville 23, Bellaire 24, Wheeling, W. Va., 25, Parkersburg 27, Marietta, O., 28, McConnellsville 29, Newark 30, New Philadelphia Oct. 1, Zanesville 2.

UNCLE TOM'S CABIN (Lem Washburn, mgr.): Hagerstown, Md., 21, Martinsburg, W. Va., 22, Waynesboro, Pa., 23, Chambersburg 24, Carlisle 25, Pottsville 27, Minersville 28, Mahanoy City 29, Shamokin 30.

UNCLE TOM'S CABIN (Terry's): Blairstown, Ia., 21, Toledo 22, Alden 24, Elders 25.

UNDER SOUTHERN SKIES (Harry Doel Parker, mgr.): Wheeling, W. Va., 20-22, Newark, O., 23, 24, Marys 24, Lima 25, Chicago, Ill., 26-Oct. 2.

VIA WIRELESS (Frederic Thompson, mgr.): Brooklyn, N. Y., 20-25, Baltimore, Md., 27-Oct. 2.

VIRGINIAN (Kirke La Shelle Co., mgrs.): Jersey City, N. J., 27-Oct. 2.

VOLUNTEER ORGANIST: Quebec, Que., 27, 28.

WALSH, BLANCHE (A. H. Woods, mgr.): Lynchburg, Va., 21, Roanoke 22, Bristol, Tenn., 23, Knoxville 24, Chattanooga 25, Atlanta, Ga., 27, 28, Birmingham, Ala., 29, Montgomery 30.

WANTED BY THE POLICE (Mittenthal Bros., mgrs.): Buffalo, N. Y., 20-25.

WARFIELD, DAVID (David Belasco, mgr.): Richmond, Va., 30.

WHITESIDE, WALKER (Liebler and Co., mgrs.): New York city Sept. 6—indefinite.

WIDOW PERKINS (Jack Gilnes, mgr.): Clay Center, Kan., 21, Bellaville 22, Courtland 23, Lebanon 25.

WILDFIRE (Harry Doel Parker, mgr.): Buffalo, N. Y., 20-25, Toronto, Ont., 27-Oct. 2.

WILLIAMS, HATTIE (Charles Frohman, mgr.): New York city Aug. 23—indefinite.

WILSON, AL. H. (Sidney R. Ellis, mgr.): Clarksburg, W. Va., 21, Parkersburg 22, Marietta, O., 23, Zanesville 24, Newark 25, St. Louis, Mo., 26-Oct. 2.

WILSON, FRANCIS (Charles Frohman, mgr.): Atlantic City, N. J., Oct. 14.

WITCHING HOUR (Sam S. and Lee Shubert, Inc., mgrs.): New York city 13-25.

WOLF, THE: Montreal, P. Q., 20-25.

WOLF, THE: Independence, Kan., 21.

WOLF, THE (R. G. Head-ren, mgr.): Atlanta, Ga., 20, 21, Columbus 22, Birmingham, Ala., 23, Meridian, Miss., 24, Hattiesburg 25, Gulfport 27, Mobile, Ala., 28, 29, Pensacola, Fla., 30, Oct. 1, Ala., Oct. 2, Rome, Ga., 3.

WORKINGMAN'S WIFE, A (A. H. Woods, mgr.): Detroit, Mich., 20-25, Chicago, Ill., 26-Oct. 2.

WORLD AND THE WOMAN (Earl Burgess, prop.): Greenville, Pa., 21, Sharon 22, Butler 23, East Liverpool, O., 24, Steubenville 25.

WORLD AND THE WOMAN (Earl Burgess, prop.): Anderson, Ind., 21, New Castle 22, Connersville 23, Bluffton 24, Alton, Ill., 25, Mt. Vernon 27.

WORLD AND THE WOMAN (Earl Burgess, prop.): Gardiner, Me., 21, Bangor 22.

WYOMING GIRL (Le Roy and Dunn, mgrs.): Foley, Minn., 21, Mora 22, Sandstone 23, Willow River 24, Iron River, Wis., 25.

YANKEE DOODLE DETECTIVE (Western; Chas. H. Wuers, prop.): East St. Louis, Ill., 19-22, Alton 23, Decatur 24, Joliet 25, Chicago 26-29, Evansville, Ind., 30.

YANKEE DOODLE DETECTIVE (Eastern; Chas. H. Wuers, prop.): Lewiston, Me., 21, Sanford 22, Exeter, N. H., 23, Dover 24, Concord 25, Laconia 27, Nashua 28, Gloucester, Mass., 29.

YOUNG BUFFALO (Chas. E. Blaney Amusement Co., mgrs.): Brooklyn, N. Y., 20-25.

YOUR HUMBLE SERVANT: New York city Oct. 2—indefinite.

ZEKE, THE COUNTRY BOY (H. F. Glick, mgr.): Platte, S. D., 21, Geddes 22, Tripp 23, Woonsocket 24.

STOCK COMPANIES.

ACADEMY OF MUSIC (Klimt and Gazzolo, mgrs.): Chicago, Ill., June 25—indefinite.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 23—indefinite.

ALHAMBRA (Weber Bros., mgrs.): Chicago, Ill.—indefinite.

AMERICAN: San Francisco, Cal., July 18—indefinite.

ARLINGTON: Salt Lake City, Sept. 12—indefinite.

ATHON: Seattle, Wash., Aug. 15—indefinite.

AVENUE THEATRE (Conness, Edwards and Roth, mgrs.): Wilmington, Del., Aug. 23—indefinite.

BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.

BIJOU (W. D. Nealand, mgr.): Brooklyn, N. Y., Sept. 13—indefinite.

BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.

BOWDOIN SQUARE THEATRE (Jay Hunt, mgr.): Boston, Mass.—indefinite.

BROADWAY PLAYERS (Guy C. Smith, mgr.): Oakland, Cal.—indefinite.

BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.

CALUMET (John T. Conners, mgr.): South Chicago, Ill.—indefinite.

CRAIG (John Craig, mgr.): Boston, Mass., Aug. 30—indefinite.

CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 4—indefinite.

DAUPHINE (Walter S. Baldwin, mgr.): New Orleans, La., Aug. 29—indefinite.

DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 20—indefinite.

D'ORMOND PULLER (John D. D'Ormond, mgr.): Ft. Smith, Ark., Sept. 6—indefinite.

ELLEFORD: Honolulu, Hawaii, April 11—indefinite.

FORBES-McALISTER: Brooklyn, N. Y., Aug. 28—indefinite.

FOREPAUGH: Indianapolis, Ind., Sept. 6—indefinite.

FRENCH: Montreal, P. Q., Sept. 6—indefinite.

FRENCH (R. E. French, mgr.): Seattle, Wash., Sept. 5—indefinite.

FRIEND PLAYERS: Milwaukee, Wis., Aug. 22—indefinite.

GAGNON-POLLOCK (Bert C. Gagnon, mgr.): Dallas, Tex.—indefinite.

GERMAN THEATRE (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 18—indefinite.

HOLDEN: Cincinnati, O., Sept. 5—indefinite.

IRVING PLACE (Burgarth and Stein, mgrs.): New York city Oct. 1—indefinite.

KEITH'S (James E. Moore, mgr.): Portland, Me., April 19—indefinite.

LYCEUM (H. M. Holden, mgr.): Cincinnati, O., Sept. 5—indefinite.

LYRIC: Lincoln, Neb.—indefinite.

LYTELL, BERT: Rochester, N. Y., June 14—indefinite.

McRAE (Henry McRae, mgr.): Bellingham, Wash.—indefinite.

MACK, WILLARD: Salt Lake City, U., Aug. 28—indefinite.

MARVIN STOCK (College; Charles B. Marvin, mgr.): Chicago, Ill., Aug. 30—indefinite.

MARVIN STOCK (Marlowe; Charles B. Marvin, mgr.): Chicago, Ill., Aug. 30—indefinite.

MARVIN STOCK (People's; Charles B. Marvin, mgr.): Chicago, Ill., Aug. 23—indefinite.

ORPHEUM (Grant Laferty, mgr.): Philadelphia, Pa., Sept. 13—indefinite.

O'ROWN: Ft. Wayne, Ind., Sept. 5—indefinite.

PAYTON (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 16—indefinite.

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PLAYERS (Charles P. Elliott, mgr.): Chicago, Ill., Sept. 4—indefinite.
POLI (S. Z. Poli, mgr.): Springfield, Mass., May 10—indefinite.
POLI (S. Z. Poli, mgr.): Worcester, Mass., May 24—Oct. 2.
SNOW, MORTIMER: Troy, N. Y., Sept. 4—indefinite.
SPOONER, EDNA MAY (Jake Wells, mgr.): New Orleans, La., Aug. 23—indefinite.
SUMMER (M. Moyers, mgr.): Hamilton, Ont.—indefinite.
VAN DYKE: Denver, Colo., Sept. 5—indefinite.
WOODWARD (O. D. Woodward, mgr.): Kansas City, Mo., Aug. 28—indefinite.
YALE (Monte Thompson, mgr.): New Bedford, Mass., April 19—indefinite.

REPERTOIRE COMPANIES.

BARRIE STOCK (Edwin Barrie, mgr.): McPherson, Kan., 20-25.
BENNETT-MOULTON (Geo. K. Robinson, mgr.): White River Junction, Vt., 20-25, Fitchburg, Mass., 27-Oct. 2.
CHAUNCEY-KEIFFER (Fred Chauncey, mgr.): Shamokin, Pa., 20-25, Lock Haven 27-Oct. 2.
CHICAGO STOCK (Chas. H. RossKam, mgr.): Fremont, O., 20-25, Ashtabula 27-Oct. 2.
COLONIAL STOCK (Paul H. Hillis, mgr.): Charlottetown, P. E. I., 20-Oct. 2.
CULHANE'S COMEDIANS (W. E. Culhane, mgr.): Aledo, Ill., 20-25.
CUTTER STOCK (Wallace R. Cutter, mgr.): Hicksville, O., 20-25.
DONOHUE PLAYERS: Helena, Mont., 27-Oct. 3.
DOUGHERTY STOCK: Iron Mountain, Mich., 21-26.
ELLSWORTH'S PLAYERS (W. W. Haynes, mgr.): Marion, Ill., 21-25, Cairo 28, 29.
EWING, GERTRUDE (Wm. N. Smith, mgr.): Mayfield, Ky., 20-25.
GRAHAME, FERDINAND: Scottdale, Pa., 20-25, Morgantown, W. Va., 27-Oct. 2.
GRAYCE, HELEN (N. Appell, mgr.): Augusta, Me., 20-25.
HALL, DON C.: Spencerville, O., 20-25, Urbana 27-Oct. 2.
HALL'S ASSOCIATE PLAYERS (E. J. Hall, mgr.): Canton, O., 20-25, Akron 27-Oct. 2.
HARCOURT COMEDY (Chas. K. Harris, mgr.): Auburn, N. Y., Aug. 30-Sept. 25.
HARVEY STOCK (J. H. Garside, mgr.): Berlin, Wis., 20-25, Phillips 27-Oct. 2.
HARVEY STOCK (Southern): L. A. Emmert, mgr.): De Soto, Mo., 20-25, Festus 27-Oct. 2.
HAYES-CONNELLY: Madison, Ind., 20-25.
HAYWARD, GRACE (George M. Gatts, mgr.): Rochester, Minn., 27-Oct. 2.
HENDERSON, MAUDE (Joseph Parent, mgr.): Florence, Wis., 20-25.
HICKMAN-BESSEY STOCK (Eastern): Bert Leigh, mgr.): Ottumwa, Ia., 20-25, Kewanee, Ill., 27-Oct. 2.
HILLMAN'S IDEALS (F. P. Hillman, mgr.): Concordia, Kan., 22-25, Beloit 26-Oct. 2.
HIMMELEIN'S STOCK (John A. Himmelein, mgr.): Tiffin, O., 20-25.
HYDE'S THEATRE PARTY (L. H. Cunningham, mgr.): Elkhart, Ind., 20-25.
IMPERIAL STOCK (L. A. Earle, mgr.): Mansfield, O., 20-25.
IMSON, BURT: Adams, N. D., 20-25.
KENNEDY, ALICE (W. A. Partello, prop.): Gettysburg, S. D., Sept. 20—indefinite.
KEYES SISTERS (V. A. Varney, mgr.): Morgantown, W. Va., 6-Oct. 2.
KLARK-URBAN (H. Klark, mgr.): Eastport, Me., 20-25.
MacLEAN STOCK (No. 1: P. G. MacLean, mgr.): South Bend, Ind., Sept. 13—indefinite.
MacLEAN STOCK (No. 2: P. G. MacLean, mgr.): Muncie, Ind., Sept. 6—indefinite.
MAHER, PHIL, STOCK (Leslie E. Smith, mgr.): Johnstown, N. Y., 20-25, Towanda, Pa., 27-Oct. 2.
MARKS, TOM (F. A. Brooks, mgr.): Watertown, N. Y., 6-25.
MAXWELL-HALL STOCK (E. F. Maxwell, mgr.): Sullivan, Ill., 20-25, Logansport, Ind., 27-Oct. 2.
MOREY STOCK (Le Comte and Flesher, mgrs.): Phillipsburg, Kan., 20-25, Norton 27-Oct. 2.
MURRAY-MACKEY: Washington, Pa., 20-25, Canton, O., 27-Oct. 2.
MYRKLE-HARDER STOCK (Myrkle-Harder Amusement Co., Inc., mgrs.): Allentown, Pa., 20-25, Philadelphia 27-Oct. 2.
ORPHEUM STOCK (Edward Doyle, mgr.): Angola, Ind., 20-25, Jackson, Mich., 27-Oct. 2.
PARTELLO STOCK (Central: Ed R. Moore, mgr.): Du Bois, Pa., 20-25, Oil City 27-Oct. 2.
PARTELLO STOCK (Eastern: Harry J. Leland, mgr.): Ogdensburg, N. Y., 20-25, Geneva 27-Oct. 2.
PAYCEN STOCK (E. S. Lawrence, mgr.): Independence, Kan., 19-24.
PAYTON STOCK (Corse Payton, mgr.): Easton, Pa., 20-25, Asbury Park, N. J., 27-Oct. 2.
PICKERTS, FOUR (Willis Pickert, mgr.): Williamston, N. C., 20, 21, Selma 22, 23, Fredericksburg, Va., 24, 25.
READICK STOCK (M. O. Francillon, mgr.): Houston, Tex., 20-Oct. 2.
RENTFROW'S STOCK (J. N. Rentfrow, mgr.): Tulsa, Okla., 20-25.
SIGMOND STOCK (W. O. Hill, mgr.): Sag Harbor, L. I., Mondays, Babylon, Tuesdays, Pt. Washington, Wednesdays, Pt. Jefferson, Thursdays, Northport, Fridays, Glen Cove, Saturdays.
STATER'S MADISON SQUARE THEATRE: Jefferson, Mo., 20-25.
STODDART STOCK: Ft. Williams, Ont., 13-25.
SUMMERS' STOCK (G. H. Summers, mgr.): Sault Ste. Marie, Ont., 20-25.
TAYLOR STOCK (H. W. Taylor, mgr.): Warren, O., 20-25, Youngstown 27-Oct. 2.
TEMPEST DRAMATIC CO. (J. L. Tempest, mgr.): Tunkhannock, Pa., 20-25.
TURNER, CLARA (Mrs W. Jackson, mgr.): Auburn, N. Y., 20-25.
WARNER COMEDY (B. R. Warner, mgr.): Olin, Ia., 20-25.
WEBER STOCK: Willimantic, Conn., 20-25.
WILLIAMS STOCK (T. P. De Gafferelly, mgr.): Tarboro, N. C., 20-25.
WINNINGER BROTHERS: Eau Claire, Wis., 19-25, Winona, Minn., 27-Oct. 2.
YANKEE DOODLE STOCK (Geo. Y. Galiday, mgr.): Chippewa Falls, Wis., 20-25.
YE COLONIAL STOCK: Greenfield, O., 20-25.

OPERA AND MUSICAL COMEDY.

ALASKAN, THE (Wm. P. Cullen, mgr.): Wichita Falls, Tex., 21, Durant, Okla., 22, South McAlester 23, Muskogee 24, Tulsa 25, Oklahoma City 26, 27, Ft. Worth, Tex., 28, 29, Dallas 30, Oct. 1, Waco 2.
AMERICAN IDEA (Cohan and Harris, mgrs.): Pittsburgh, Pa., 20-25.
BERNARD, SAM (Sam S. and Lee Shubert, Inc., mgrs.): Providence, R. I., 20-25, New York city 27—indefinite.
BROADWAY MUSICAL COMEDY (Roy Chandler, mgr.): Buenos Aires, S. A., May 19—indefinite.
BURGOMASTER (Wm. P. Cullen, mgr.): Quebec, Que., 20-22.
BUSTER BROWN (E. H. Fitzhugh, mgr.): Wooster, O., 21, Ashland 22, Galion 23, Bucyrus 24, Mansfield 25.
CAHILL, MARIE (Daniel V. Arthur, mgr.): Brooklyn, N. Y., 20-25, Pittsburgh, Pa., 27-Oct. 2.
CANDY KID (Kilroy and Britton, mgrs.): Nashville, Tenn., 20-25, Birmingham, Ala., 26-Oct. 2.
CANDY SHOP (Charles Dillingham, mgr.): Boston, Mass., 20-Oct. 2.
CARLE, RICHARD (Carle-Marks Co., mgrs.): Red Wing, Minn., 21, Winona 22, La Crosse, Wis., 23, Mason City, Ia., 24, Dubuque 25, Davenport 26, Clinton 27, Cedar Rapids 28, Keokuk 29, Iowa City 30, Des Moines Oct. 1, 2.
CAT AND THE FIDDLE (Charles A. Selten, prop.): Walla Walla, Wash., 21, North Yakima 22, Ellensburg 23, Tacoma 24, 25, Seattle, Wash., 26-Oct. 2.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): New York city Sept. 13—indefinite.
COHAN, GEORGE M. (Cohan and Harris, mgrs.): Washington, D. C., 20-25, Richmond, Va., 27, Norfolk 28, Lynchburg 29.
COLE AND JOHNSON (A. H. Wilbur, mgr.): Cleveland, O., 20-25, Toledo 26-Oct. 2.
COLLEGE BOY (Eastern: Eddie Delaney, mgr.): Seymour, Ind., 21, Osgood 22, Shelbyville 23, Columbus 24, Connersville 25, Cynthiana, Ky., 27, Winchester 28, Georgetown 30, Richmond Oct. 1, Danville 2.
COMMENCEMENT DAYS (John Cort, mgr.): Vancouver, B. C., 20, 21, Victoria 22, Westminster 23, Bellingham, Wash., 24, Everett 25, Seattle 26-Oct. 2.
CORINNE (J. M. Welch, mgr.): Seattle, Wash., 12-25.
CURTIS MUSICAL COMEDY (Allen Curtis, mgr.): Los Angeles, Cal.—indefinite.
EIGHT BELLS (Byrne Bros.): Bangor, Me., 20-Oct. 1.
FIFTY MILES FROM BOSTON (Cohan and Harris, mgrs.): Seattle, Wash., 19-25, Everett 26, Tacoma 27, Eugene, Ore., 28, Red Bluff, Cal., 29.
FLOWER OF THE RANCH (F. A. Wade, mgr.): Huntington, W. Va., 21, Charleston 22, Parkersburg 23, Marietta, O., 24, Bellaire 25, Steubenville 27, East Liverpool 28, Alliance 29, Warren 30, Sharon, Pa., Oct. 1, Rochester 2.
FOLLIES OF 1909 (Florenz Ziegfeld, mgr.): Springfield, Mass., 22, 23.
FORTY-FIVE MINUTES FROM BROADWAY (Cohan and Harris, mgrs.): Lansing, Mich., 21, Battle Creek 22, Kalamazoo 23, South Bend, Ind., 24, Goshen 25, Cheboygan, Mich., 27, Madison, Wis., 28, Fond du Lac 29, Menominee, Mich., 30, Green Bay, Wis., Oct. 1, Wausau 2.
FOY, EDDIE (Sam S. and Lee Shubert, Inc., mgrs.): Milwaukee, Wis., 19-25.
FRIVOLOUS BONNIE (American Amusement Co., mgrs.): Bellefontaine, O., 21, Kenton 22.
GAY HUSSARS (Henry W. Savage, mgr.): Boston, Mass., 6-25.
GEAR, FLORENCE (Jules Murry, mgr.): Detroit, Mich., 19-25, Grand Rapids 26-29, Kalamazoo 30.
GIRL AT THE HELM (H. H. Frazee, prop.): Portland, Ore., 19-25.
GIRL AT THE HELM (H. H. Frazee, prop.): Chicago, Ill., 19-25, St. Louis, Mo., 26-Oct. 2, East St. Louis, Ill., 3.
GIRL QUESTION (Eastern: H. H. Frazee, prop.): Milwaukee, Wis., 19-25, St. Paul, Minn., 26-Oct. 2.
GIRL QUESTION (Western: H. H. Frazee, prop.): Portland, Ore., 19-25, Astoria 26, Salem 27, Albany 28, Eugene 29, Roseburg 30, Medford Oct. 1, Ashland 2, Dunsmuir, Cal., 3.
GIRLS, THAT'S ALL THE CANDY (B. M. Garfield, mgr.): Oxford, Mich., 21, Saginaw 22, Bay City 23, Alpena 24, Cheboygan 25.
GODDESS OF LIBERTY (Mort H. Singer, mgr.): Chicago, Ill., Aug. 8—indefinite.
GOLDEN GIRL (Mort H. Singer, mgr.): Kansas City, Mo., 20-25, Atchison, Kan., 26, St. Joseph, Mo., 27, Lincoln, Neb., 28, 29, Omaha 30-Oct. 2.
GRAND OPERA (Oscar Hammerstein mgr.): New York city Aug. 30—indefinite.
GUNNING, LOUISE (Sam S. and Lee Shubert, Inc., mgrs.): Cincinnati, O., 19-25.
HARTMAN, FERRIS: Spokane, Wash., 5-25.
HAVANA (Sam S. and Lee Shubert, Inc., mgrs.): Rochester, N. Y., 20-25.
HELD, ANNA (Florenz Ziegfeld, mgr.): New York city 27-Oct. 2.
HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): Chicago, Ill., Sept. 5—indefinite.
HONEYMOON TRAIL (Princess Amusement Co., mgrs.): Denver, Colo., 19-25, Victor 26, Pueblo 27, Leadville 28, Grand Junction 29, Salt Lake City, U., 30-Oct. 2.
HONEYMOONERS (Francis X. Hope, mgr.): Montreal, P. Q., 20-25, Ottawa, Ont., 27, 28, Renfrew 29, Kingston 30, Hamilton Oct. 1, 2.
HOPPER, DE WOLF (Sam S. and Lee Shubert, Inc., mgrs.): Toronto, Ont., 20-25, London 27, Hamilton 28, 29, Kingston 30, Ottawa Oct. 1, 2.
HUNTLEY, G. P. (Charles Frohman, mgr.): New York city Oct. 4-9.
IMPERIAL MUSICAL COMEDY: Portland, Ore., June 7—indefinite.
IN PANAMA (Al. Rich, mgr.): St. Louis, Mo., 19-25.
INTERNATIONAL GRAND OPERA (Frank M. Norcross, mgr.): Victoria, B. C., 20, 21, Vancouver 22-25, Whatcom, Wash., 26, Everett 27.
ISLE OF SPICE (F. A. Wade, mgr.): Akron, O., 22, Youngstown 23-25, Wheeling, W. Va., 27-30, Zanesville, O., Oct. 1, Newark 2.
ITALIAN GRAND OPERA: New York city Sept. 4—indefinite.
JANIS, ELSIE (Chas. B. Dillingham, mgr.): Buffalo, N. Y., 20-25.
JUST OUT OF COLLEGE (Bothner and Campbell, mgrs.): Grand Rapids, Mich., 19-22, Duluth, Minn., Oct. 1, 2.
KING DODO (John Cort, mgr.): Lansing, Mich.,

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21, Jackson 22, Battle Creek 23, Kalamazoo 24, South Bend, Ind., 25, Kenosha, Wis., 26, Oshkosh 27, Fond du Lac 28, Madison 29, La Crosse 30, Red Wing, Minn., Oct. 1, Mankato 2.

KNIGHT FOR A DAY (H. H. Frazee, prop.): Portland, Ore., 19-21, Eugene 22, Red Bluff, Cal., 24, Marysville 25, San Francisco 26-Oct. 2, Oakland 3.

KOLB AND DILL: Los Angeles, Cal., Sept. 5 —indefinite.

LACEY'S MUSICAL COMEDY (J. A. Lacey, mgr.): Cedar Rapids, Ia., 20-25.

LAND OF NOD (Samuel E. Rock, mgr.): Tuscaloosa, Ala., 21, Birmingham 22, Selma 23, Montgomery 24, Pensacola, Fla., 25, Mobile, Ala., 27, Meridian, Miss., 28, Jackson 29, Natchez 30, Vicksburg Oct. 1, Greenville 2.

LITTLE JOHNNY JONES (Charles L. Crane, mgr.): Columbus, O., 20-22, Indianapolis, Ind., 23-25, Urbana, O., 27, Piqua 28, Wapakoneta 29, St. Marys 30, Van Wert Oct. 1, Decatur, Ind., 2.

LITTLE NEMO (Klaw and Erlanger, mgrs.): Rochester, N. Y., 20-25, Buffalo 27-Oct. 2.

LO (Harry Askin, mgr.): Omaha, Neb., 19-21.

LOVE CURE (Henry W. Savage, mgr.): New York city Sept. 1—indefinite.

MAN AND NEW HUSBAND (Harry Scott, mgr.): Dansville, N. Y., 21, Bath 22, Addison 23, Corning 24, Waverly 25, Owego 27, Elmira 28, Watkins 29, Auburn 30, Newark Oct. 2.

MATINEE GIRL (J. C. Jackson, mgr.): Wichita, Kan., 12-26.

McFADDEN'S FLATS (Barton and Wiswell, mgrs.): Ft. Worth, Tex., 21, Dallas 22, Denison 23, Sherman 24, Gainesville 25, Wichita Falls 27, Amarillo 28, Dalhart 29, Trinidad, Col., 30.

McINTYRE AND HEATH (Klaw and Erlanger, mgrs.): New York city Aug. 30—indefinite.

MERRY WIDOW (Henry W. Savage, mgr.): Madison, Wis., 21, Milwaukee 26-Oct. 2.

MERRY WIDOW (Henry W. Savage, mgr.): Attleboro, Mass., 21, Worcester 22, 23, Springfield 24, 25, Northampton 27, Pittsfield 28, North Adams 29, Troy, N. Y., 30.

MERRY WIDOW AND THE DEVIL (Joseph Weber, mgr.): New York city 20-25, Brooklyn, N. Y., 27-Oct. 2.

MIDNIGHT SONS (Sam S. and Lee Shubert, Inc., and Lew Fields, mgrs.): New York city May 22—indefinite.

MOORE, VICTOR (Cohan and Harris, mgrs.): Minneapolis, Minn., 19-25, St. Paul 26-Oct. 2.

MOTOR GIRL (Frank Hennessy, mgr.): New York city June 15-Sept. 25.

MONTGOMERY AND STONE (Charles Dillingham, mgr.): Chicago, Ill., Sept. 23—indefinite.

NEWLYWEDS AND THEIR BABY (Geo. Gevett, mgr.): Baltimore, Md., 20-25, Syracuse, N. Y., 27-Oct. 2.

NEW HUMPTY DUMPTY (L. D. Ellsworth, mgr.): Cairo, Ill., 27, Poplar Bluff, Mo., 30.

PARSIFAL: Aurora, Ill., 21, Coldwater, Mich., 22, Madison, Ind., Oct. 2.

PARISIAN MODEL (Mittenthal Bros., mgrs.): St. Paul, Minn., 19-25, Minneapolis 26-Oct. 2.

PASSING REVIEW (Joseph H. Thonet, mgr.): Morristown, N. J., Oct. 1, So. Bethlehem, Pa., 2.

POWERS, JAMES T. (Sam S. and Lee Shubert, Inc., mgrs.): New York city Aug. 9-Sept. 25, Brooklyn, N. Y., 27-Oct. 2.

PRINCE OF TO-NIGHT (Mort H. Singer, mgr.): Burlington, Ia., 21, Galesburg, Ill., 22, Muscatine, Ia., 23, Davenport 24, Moline, Ill., 25, Rock Island 26, Freeport 27, Dixon 28, Aurora 29, Elgin 30.

PRINCESS OPERA (Loverich and Campbell, mgrs.): San Francisco, Cal., July 26—indefinite.

QUEEN OF THE MOULIN ROUGE (Thomas W. Ryley, mgr.): Chicago, Ill., Aug. 29—indefinite.

RAYS, THE (Stair and Nicolai, mgrs.): Indianapolis, Ind., 20-22, Columbus, O., 23-25.

RED MILL (H. B. Emery, mgr.): Robinson, Ind., 21, Terre Haute 22, Brazil 23, Lafayette 24, Champaign, Ill., 25.

RING, BLANCHE (Lew Fields, mgr.): Atlantic City, N. J., 27.

ROSE OF ALGERIA (Lew Fields, mgr.): New York city Sept. 20—indefinite.

ROYAL CHEF (F. A. Wade, mgr.): Calumet, Mich., 21, Hancock 22, Ishpeming 23, Marquette 24, Superior, Wis., 25, Hibbing, Minn., 26, Stillwater 30.

SCHOOL DAYS (Stair and Nicolai, mgrs.): Philadelphia, Pa., 20-25, Brooklyn, N. Y., 27-Oct. 2.

SIDNEY, GEORGE (Stair and Nicolai, mgrs.): Chicago, Ill., 19-25, Peoria 26-29, Springfield 30-Oct. 2.

SMART SET (Barton and Wiswell, mgrs.): Baltimore, Md., 20-25, Harrisburg, Pa., 27, Lancaster 28, Columbia 29, York 30, Norristown Oct. 1, Allentown 2.

SMART SET (Barton-Wiswell and Nolan and Co.): Dallas, Tex., 21, Ft. Worth 22, Waco 23, Bryan 24, Galveston 25, 26, Houston 27, Bay City 28, Wharton 29, Victoria 30, Cuero Oct. 1, Yoakum 2, San Antonio 3.

SOUL KISS (Mittenthal Bros. Amusement Co., mgrs.): New Orleans, La., 19-25, Baton Rouge 26, Natchez, Miss., 27, Vicksburg 28, Memphis, Tenn., 29, 30, Little Rock, Ark., Oct. 1, Hot Springs 2.

STUBBORN CINDERELLA (Eastern; Arthur Houghton, mgr.): Bangor, Me., 21, 22, Gardiner 23, Lewiston 24, Dover, N. H., 25, Worcester, Mass., 27, 28, Fall River 29, Newport, R. I., 30, Brockton, Mass., Oct. 1, New Bedford 2.

STUBBORN CINDERELLA (Western; Perry J. Kelly, mgr.): Grand Rapids, Mich., 21, Owosso 22, Flint 23, Lansing 24, Muskegon 25, Hammond, Ind., 26, South Bend 27, Ft. Wayne 28, Marion 29, Muncie 30.

SUNNY SIDE OF BROADWAY (Boyle Woolfolk, mgr.): Missoula, Mont., 21, Wallace, Ida., 22, Colfax, Wash., 23, Lewiston, Ida., 24, Pullman Wash., 25, Spokane 26-Oct. 2.

SUPERBA (Edwin Warner, mgr.): Springfield, Ill., 19-22, Peoria 23-25, Chicago 26-Oct. 2.

THREE TWINS (Jos. M. Gaites, mgr.): Montreal, P. Q., 20-25.

THREE TWINS (Jos. M. Gaites, mgr.): Spokane, Wash., 19-23, Butte, Mont., 24, 25, Colfax, Wash., 27, Walla Walla 28, No. Yakima 29, Ellensburg 30, Tacoma Oct. 1, 2.

TIME, THE PLACE AND THE GIRL (Eastern; H. H. Frazee, prop.): Toledo, O., 20-25, Louisville, Ky., 26-Oct. 2.

TIME, THE PLACE AND THE GIRL (Western; H. H. Frazee, prop.): Chehalis, Wash., 22, Portland, Ore., 23-25, Corvallis 27, Chico, Cal., 29, Sacramento 30, Monterey Oct. 1, Santa Barbara 2.

TOP O' THE WORLD (J. M. Allison, mgr.): Cleveland, O., 20-25, Toledo 27, Columbus 28, Dayton 29, Indianapolis, Ind., 30-Oct. 2.

TRIP TO JAPAN AND THROUGH THE CENTRE OF THE EARTH (Shuberts and Anderson, mgrs.): New York city Sept. 4—indefinite.

VAN STUDDIFORD, GRACE (Joseph Weber, mgr.): Philadelphia, Pa., 20-Oct. 9.

WARD AND VOKES (Stair and Nicolai, mgrs.): Toronto, Ont., 20-25, Buffalo, N. Y., 27-Oct. 2.

WILLIAMS, BERT A. (Jack Shoemaker, mgr.): Kansas City, Mo., 19-25, Omaha, Neb., 26-29, Sioux City, Ia., 30, Lincoln, Neb., Oct. 2.

WILLS MUSICAL COMEDY (John B. Wills, mgr.): Savannah, Ga., 6-25.

WIZARD OF WISELAND (City; Harry Scott, mgr.): Atlanta, Ga., 20-25, Knoxville, Tenn., 27-29.

WIZARD OF WISELAND (Eastern; Harry Scott, mgr.): Alexis, Ill., 21, Avon 22, Canton 23, La Harpe 24, Dallas City 25, Ft. Madison, Ia., 26, Bushnell, Ill., 27, Macomb 28, Carthage 29, Mt. Sterling 30, Pittsfield Oct. 1, Hannibal, Mo., 2, Quincy, Ill., 3.

WIZARD OF WISELAND (Western; Harry Scott, mgr.): Dixon, Ill., 21, Clinton, Ia., 22, Dubuque 23, Independence 24, Waterloo 25, Cedar Rapids 26, Iowa City 27, Burlington 28, Washington 29, Winfield 30.

YORKE AND ADAMS (Ed S. Daley, mgr.): Columbus, Ga., 21, Eufaula, Ala., 22, Montgomery 23, Pensacola, Fla., 24, Salem, Ala., 25.

YOUNG'S MUSICAL COMEDY (John E. Young, mgr.): Omaha, Neb., 19-22.

MINSTRELS.

COHAN AND HARRIS: Lima, O., 21, Youngstown 22, Akron 23, Canton 24, Columbus 25, Cincinnati 26-Oct. 2.

DOCKSTADER'S, LOU (Lee Williams, mgr.): St. Louis, Mo., 19-25, Chicago, Ill., 26-Oct. 2.

DE RUE BROTHERS: Skaneateles, N. Y., 21, Phelps 22, Clifton Springs 23, Palmyra 24, 25.

FIELD'S (Al. G. Field, mgr.): Charleston, S. C., 21, Augusta, Ga., 22, Abbeville 23, Augusta 24, 25, Chattanooga, Tenn., 26, 27, Nashville 28, 29, Jackson 30, Memphis Oct. 1, 2.

GORTON'S MINSTRELS: Bozeman, Mont., 21, Helena 22, Missoula 24, Victor 25.

GUY, ARTHUR L.: Philipsburg, Pa., 20-22, Tyrone 23-25.

RICHARDS AND PRINGLE'S (Holland and Filkins, mgrs.): Beaumont, Tex., 21, Port Arthur 22, De Ridder, La., 23, Leesville 24, De Quincy 25, Lake Charles 26, Orange 27, Conroe, Tex., 28, Huntsville 29, Crockett 30.

PRIMROSE GEORGE (Wm. Marmington, mgr.): Paducah, Ky., Oct. 2.

BURLESQUE.

AMERICANS (Teddy Simonds, mgr.): Pittsburgh, Pa., 20-25, Washington, D. C., 27-Oct. 2.

AVENUE GIRLS (Dan Schuller, mgr.): Albany, N. Y., 20-22, Schenectady, 23-25, Jersey City, N. J., 27-29, Paterson 30-Oct. 2.

BEHMAN SHOW (Jack Singer, mgr.): Philadelphia, Pa., 20-25, Baltimore, Md., 27-Oct. 2.

BIG REVIEW (Henry P. Dixon, mgr.): Boston, Mass., 13-25, Schenectady, N. Y., 27-29, Albany 30-Oct. 2.

BOHEMIANS (Al. Lubin, mgr.): Philadelphia, Pa., 20-25, Scranton 27-29, Wilkes-Barre 30-Oct. 2.

BON TONS (Weber and Rush, mgrs.): Louisville, Ky., 19-25, St. Louis, Mo., 26-Oct. 2.

BOWERY (E. M. Rosenthal, mgr.): Cincinnati, O., 19-25, Louisville, Ky., 26-Oct. 2.

BRIGADIERS (Wash Martin, mgr.): Jersey City, N. J., 20-22, Paterson 23-25, New York city 27-Oct. 2.

BROADWAY GAIETY GIRLS (Louis J. Oberwath, mgr.): Kansas City, Mo., 20-25, St. Louis 26-Oct. 2.

CENTURY GIRLS (John Moynihan, mgr.): Wilkes-Barre, Pa., 20-22, Scranton 23-25, Albany, N. Y., 27-29, Schenectady 30-Oct. 2.

CHERRY BLOSSOMS (Maurice Jacobs, mgr.): Chicago, Ill., 19-Oct. 2.

COLLEGE GIRLS (Spiegel Amusement Co.): Wheeling, W. Va., 20-22, Columbus, O., 23-25, Toledo 26-Oct. 2.

COLUMBIA BURLESQUERS (J. Herbert Mack, mgr.): Toledo, O., 19-25, Detroit, Mich., 26-Oct. 2.

COZY CORNER GIRLS (Sam Robinson, mgr.): St. Joseph, Mo., 23-25, Kansas City 26-Oct. 2.

CRACKER JACKS (Harry Leoni, mgr.): St. Louis, Mo., 19-25, Kansas City 26-Oct. 2.

DAINTY DUCHESS (Weber and Rush, mgrs.): Detroit, Mich., 19-25, Chicago, Ill., 26-Oct. 2.

DREAMLANDS (Issy Grodz, mgr.): Brooklyn, N. Y., 20-Oct. 2.

DUCKLINGS (Frank Calder, mgr.): Detroit, Mich., 20-25, Chicago, Ill., 26-Oct. 9.

EMPIRE (Jess Burns, mgr.): Cleveland, O., 19-25, Pittsburgh, Pa., 26-Oct. 2.

FADS AND FOLLIES (Chas. R. Arnold, mgr.): Milwaukee, Wis., 19-25, Chicago, Ill., 26-Oct. 9.

FASHION PLATES (Harry Montague, mgr.): Chicago, Ill., 19-25, Cleveland, O., 26-Oct. 2.

FAY FOSTER (John Grieves, mgr.): Chester, Pa., 20-25, Philadelphia 27-Oct. 2.

FOLLIES OF THE DAY (Barney Gerard, mgr.): Baltimore, Md., 20-25, Philadelphia, Pa., 27-Oct. 2.

FOLLIES OF THE MOULIN ROUGE (Joe Hurtig, mgr.): Columbus, O., 20-22, Wheeling, W. Va., 23-25, Pittsburgh, Pa., 27-Oct. 2.

FROLICSOME LAMBS (T. E. Block, mgr.): Brooklyn, N. Y., 13-25, New York city 27-Oct. 2.

GAIETY GIRLS (Pat White, mgr.): Paterson, N. J., 20-22, Jersey City 23-25, Boston, Mass., 27-Oct. 9.

GAY MASQUERADERS (Bob Russack, mgr.): Brooklyn, N. Y., 20-Oct. 2.

GIRLS FROM HAPPYLAND (Lou Hurtig, mgr.): Rochester, N. Y., 20-25, Schenectady 27-29, Albany 30-Oct. 2.

GOLDEN CROOK (Jacobs and Jermon, mgrs.): Des Moines, Ia., 19-22, Marshalltown 23, Waterloo 24, 25, Minneapolis, Minn., 26-Oct. 2.

HASTINGS, HARRY: Schenectady, N. Y., 20-22, Albany 23-25, Boston, Mass., 27-Oct. 2.

HIGH ROLLERS (H. S. Woodhull, mgr.): Minneapolis, Minn., 19-25, Milwaukee, Wis., 26-Oct. 2.

IMPERIALS (Sim Williams, mgr.): Cleveland, O., 20-25, Pittsburgh, Pa., 27-Oct. 2.

IRWIN'S BIG SHOWS: Chicago, Ill., 12-25, Cleveland, O., 26-Oct. 2.

IRWIN'S GIBSON GIRLS: Chicago, Ill., 19-Oct. 2.

JARDIN DE PARIS GIRLS (Clarence Burdick, mgr.): New York city 20-25, Brooklyn, N. Y., 27-Oct. 9.

JERSEY LILIES (Wm. S. Clark, mgr.): Hoboken, N. J., 20-25, New York city 27-Oct. 2.

JOLLY GIRLS (Richard Patton, mgr.): St. Paul, Minn., 19-25, St. Joseph, Mo., 30-Oct. 2.

KENTUCKY BELLES (Robert Gordon, mgr.): Washington, D. C., 20-25, Baltimore, Md., 27-Oct. 2.

KNICKERBOCKERS (Louis Roble, mgr.): Providence, R. I., 20-25, Boston, Mass., 27-Oct. 2.

LADY BUCCANEERS (Harry Strauss, mgr.): Cincinnati, O., 19-25, Chicago, Ill., 27-Oct. 2.

LID LIFTERS: Des Moines, Ia., 19-22, Minneapolis, Minn., 26-Oct. 2.

MAJESTICS (Fred Irwin, mgr.): Cleveland, O., 20-25, Columbus 26-29, Wheeling, W. Va., 30-Oct. 2.

MARATHON GIRLS (Phil Sheridan, mgr.): Springfield, Mass., 20-22, Holyoke 23-25, New York city 27-Oct. 2.

MARDI GRAS BEAUTIES (Andy Lewis, mgr.): Baltimore, Md., 20-25, Washington, D. C., 2-Oct. 2.

MERRY MAIDENS (Harry Hedges, mgr.): Philadelphia, Pa., 20-25, Wilkes-Barre 27-29, Scranton 30-Oct. 2.

MERRY WHIRL (Louis Epstein, mgr.): Philadelphia, Pa., 20-25, Newark, N. J., 27-Oct. 2.

MISS NEW YORK, JR. (Ed. Echappen, mgr.): Boston, Mass., 20-Oct. 2.

MORNING, NOON AND NIGHT (Walter Remberg, mgr.): Milwaukee, Wis., 19-25, Minneapolis, Minn., 26-Oct. 2.

MOULIN ROUGE (Chas. Edwards, mgr.): Minneapolis, Minn., 19-25, St. Paul 26-Oct 2.

PARISIAN WIDOWS (Weber and Rush, mgrs.): Boston, Mass., 20-26, Springfield 27-29, Holyoke 30-Oct. 2.

QUEENS OF JARDIN DE PARIS: Pittsburgh, Pa., 20-25, Buffalo, N. Y., 27-Oct. 2.

REEVES' BEAUTY SHOW (Al. Reeves, mgr.): Boston, Mass., 20-25, Albany, N. Y., 27-29, Schenectady, 30-Oct. 2.

RENTZ-SANTLEY (Abe Leavitt, mgr.): Toronto, Ont., 20-25, Rochester, N. Y., 27-Oct. 2.

RIALTO ROUNDERS (Dave Kraus, mgr.): Newark, N. J., 20-25, Hoboken, N. J., 27-Oct. 2.

RICE AND BARTON'S (Chas. Barton, mgr.): New York city 20-25, Brooklyn, N. Y., 27-Oct. 9.

ROSE HILL (Rice and Barton, mgrs.): Brooklyn, N. Y., 13-25, Philadelphia, Pa., 27-Oct. 2.

ROSE SYDELL (W. S. Campbell, mgr.): Washington, D. C., 20-25, Wheeling, W. Va., 27-29, Columbus, O., 30-Oct. 2.

RUNAWAY GIRLS (Peter S. Clark, mgr.): Albany, N. Y., 20-22, Schenectady 23-25, New York city 27-Oct. 2.

SAM DEVERE'S (Louis Starke, mgr.): Schenectady, N. Y., 20-22, Albany 23-25, Montreal, P. Q., 27-Oct. 2.

SAM SCRIBNER'S (Morris Weinstock, mgr.): Kansas City, Mo., 19-25, Des Moines, Ia., 26-29.

SAM T. JACK'S (Will Roehm, mgr.): New York city 20-25, Newark, N. J., 27-Oct. 2.

SERENADERS (James Weedon, mgr.): Buffalo, N. Y., 20-25, Toronto, Ont., 27-Oct. 2.

STAR AND GARTER (Al. Nathan, mgr.): New York city 20-25, Philadelphia, Pa., 27-Oct. 2.

STAR SHOW GIRLS (John T. Baker, mgr.): Indianapolis, Ind., 19-25, Louisville, Ky., 26-Oct. 2.

THOROUGHBREDS (Frank B. Carr, mgr.): York, Pa., 21, Lancaster 22, Harrisburg 23-25.

TIGER LILIES (W. N. Drew, mgr.): Wilkes-Barre, Pa., 20-22, Scranton 23-25, Albany, N. Y., 27-29, Schenectady 30-Oct. 2.

TOWN TALK (Barney Gerard, mgr.): Montreal, P. Q., 20-25, Toronto, Ont., 27-Oct. 2.

TROCADEROS (C. H. Waldron, mgr.): New York city 20-25, Providence, R. I., 27-Oct. 2.

UMPIRE (Chas. Donoghue, mgr.): Louisville, Ky., 20-25, Cincinnati, O., 26-Oct. 2.

VANITY FAIR (Harry Hill, mgr.): Chicago, Ill., 19-25, Cincinnati, O., 26-Oct. 2.

WASHINGTON SOCIETY GIRLS (Lou Watson, mgr.): St. Louis, Mo., 19-25, Indianapolis, Ind., 26-Oct. 2.

WATSON'S BURLESQUERS (W. H. Watson, mgr.): Buffalo, N. Y., 20-25, Detroit, Mich., 26-Oct. 2.

WINE, WOMAN AND SONG (Alex. Gorman, mgr.): Newark, N. J., 20-25, Chester, Pa., 27-Oct. 2.

YANKEE DOODLE GIRLS (Sol Myers, mgr.): Toronto, Ont., 20-25, Buffalo, N. Y., 27-Oct. 2.

BANDS.

BRADLEY'S LADIES' ORCHESTRA: Hot Springs, Ark., 19-Oct. 9.

CONWAY'S (Patrick Conway, conductor): Idora Park, Oakland, Cal.—indefinite.

CREATORE (Ed S. Guzman, mgr.): White City, Chicago, Ill., May 15-Sept. 26.

DAMROSCH, WALTER: Pittsburgh, Pa., 20-25.

KILTIES (T. P. J. Power, mgr.): Townsville, Australia, 21, 22, Charters Towers 25-27, Cairns 29-Oct. 1, Mareeba 2, Cairns 3, Townsville 5, Rockhampton 7, Morgan 8, Rockhampton 9, Gladstone 10, 11, Bundaberg 12, Maryboro 13, Gympie 14, Brisbane 15, 16, Ipswich 17, Toowoomba 18, Warwick 19, Glen Innis 20, Inverell 21, Armadale 22, West Maitland 23, Newcastle 24-26, Bathurst 27, Dubbo 28, Wellington 29, Orange 30, Lithgow 31, Nov. 1.

SOUSA (James B. Barnes, mgr.): Ottawa, Ont., 21, St. Albans and Burlington, Vt., 22, Bennington 23, Binghamton, N. Y., 24, Olean 25, Du Bois, Pa., 26, Pittsburgh 27-Oct. 2.

TOSSO'S, EMILE: West End, New Orleans, La.—indefinite.

CIRCUSES.

BARNUM AND BAILEY'S: Guthrie, Okla., 21, Oklahoma City 22, McAlester 23, Danville, Ark., 24, Little Rock 25, Memphis, Tenn., 27, Corinth, Miss., 28.

BOSTOCK'S ANIMALS: Coney Island, N.Y.—indefinite.

HAGENBECK-WALLACE: Pierce City, Mo., 21.

GOLLMAR BROS.: Falls City, Neb., 21.

NORRIS AND ROWE'S: Greenville, Ind., 21.

RINGLING BROS.: Los Angeles, Cal., 21, 22, San Diego 23, Santa Ana 24, San Bernardino 25.

ROBBINS, FRANK A.: Rahway, N. J., 21.

WHEELER'S, AL. F.: Hamburg, N. J., 21, Newton 22.

MISCELLANEOUS.

ADAMS' CARNIVAL (H. G. Adams, mgr.): Pocomoke City, Md., 20-25.

BROWN AND ROBERTS' SHOW: Blackford, Ky., 21, Waverly 22.

FISK DODE SHOW: Franklin, Minn., 21, Winthrop 22, St. James 23, Estherville, Ia., 24, Spencer 25.

FOUNTAIN, BOBBY: Superior, Neb., 21, Concordia, Kan., 22, Abilene 23, Strong 24.

FULLER, LOIE: Quebec, Que., 23-25.

RAYMOND, GREAT (Maurice F. Raymond, mgr.): Cape Town, South Africa, June 2—indefinite.

SCHUMANN-HEINK, MME.: Milwaukee, Wis., 23, New York city 29.

SEVENGALA (W. C. Mack, mgr.): Elmira, N. Y., 20-25.

THURSTON, HOWARD (Dudley McAdow, mgr.): Camden, N. J., 20-22, Paterson 23-25, Philadelphia, Pa., 27-Oct. 2.

YANKEE DOODLE ENTERTAINERS (Frank H. Thompson, mgr.): Eagle Corners, Wis., 20-25.

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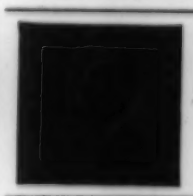

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